



1995

GROVE PARK INN
ARTS & CRAFTS CONFERENCE

DAVID RAGO ARTS AND CRAFTS

AUCTIONS ■ SELECTED SHOWS ■ GALLERY

We are buying outright or accepting consignments of Arts and Crafts furniture, decorative ceramics, metal, lighting, prints, and accessories. For nearly 25 years we have maintained a reputation for being courteous, direct, and discreet, and we would love to discuss with you the potential sale or consignment of individual pieces or entire collections. Our auction consignment terms remain the best in the business.

We look forward to hearing from you.

Suzanne Perrault *Gallery Manager*

David Rago *Auction Manager*



*Sold, with repair, in November
1994 for \$13,200*



Sold in September 1994 for \$42,900



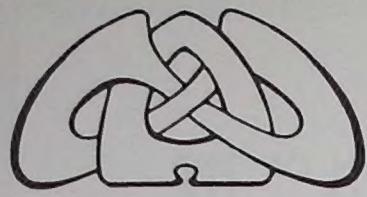
Sold in November 1994 for \$31,900

THE EIGHTH EDITION OF THE

**GROVE PARK INN
ARTS & CRAFTS
CONFERENCE
CATALOG**

**GROVE PARK INN
ASHEVILLE
NORTH CAROLINA**

FEBRUARY 17-19, 1995



VOORHEES CRAFTSMAN



Early
L.&J.G. Stickley
Morris Chair #762,
Onondaga Shops paper label.
Rare ca. 1910 Dirk van Erp/D'Arcy Gaw
mica and copper table lamp. L. & J.G. Stickley
30" table #577 with circular shelf on stretchers.

FURNITURE ■ ART POTTERY ■ ACCESSORIES

Exhibiting Daily:

Northern California: Antique Society 2661 Gravenstein Highway South Sebastopol, CA 95472
Southern California: Santa Monica Antique Market 1607 Lincoln Blvd. Santa Monica CA 90404

For Warehouse Appointment, Photos, or Information,
call Steve and Mary Ann Voorhees at (707) 584-5044 or fax. (707) 584-3502.

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CONFERENCE STAFF

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Grove Park Inn
290 Macon, Avenue
Asheville, NC 28802
(704) 252-2711

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Bruce E. Johnson

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Early guests at the G.P.I. relax
in Old Hickory rocking chairs
on the east terrace.
(back) A woodblock print by
Asheville silversmith
William Waldo Dodge
(1895-1971)

WHEN Edwin Wiley Grove conceived the idea of a grand hotel on the western slope of Sunset Mountain, he envisioned "a big home where every modern convenience could be had, but with all the old-fashioned qualities of genuineness with no sham ... with all attempt at the bizarre, the tawdry and flashily foolish omitted."

NO LONGER A FOOTNOTE

BY BRUCE E. JOHNSON

His dream had been inspired by photographs of the Old Faithful Inn at Yellowstone National Park, built of logs and boulders and furnished with rustic and Arts & Crafts furniture. Dissatisfied with the plans of more than a score of architects, Grove turned the project over to his trusted son-in-law, Fred L. Seely, who with no formal training served as the designer, architect, contractor, decorator, and general manager of the Grove Park Inn from the ground-breaking in 1912 until his ouster by the Grove family in 1927.

Seely had been a Roycrofter-at-Large since 1903, shortly after which he purchased Roycroft furniture for his home in Atlanta. He and Elbert "Bert" Hubbard II became close friends, sharing a great deal in common.

Each managed an inn, large staffs, and struggling businesses, and worked their entire lives in the shadow of a prominent, national celebrity. And when it came time to furnish the Grove Park Inn, Fred Seely turned to his friends in East Aurora. Roycroft designer and coppersmith Victor Toothaker accompanied the trainload of 400 "GPI" chairs, 18 massive chandeliers, over 600 lighting fixtures, and the towering clock for the Great Hall. All were in place the night of July 12, 1913 when Secretary of State William Jennings Bryan delivered the opening address before a crowd of 400 distinguished guests, politicians, and reporters.

The union between the Roycrofters and the Grove Park Inn outlived all of its players. It survived the passing of Elbert Hubbard, Edwin Wiley Grove, Fred Seely, and Bert Hubbard, as well as a steady stream of new owners, general managers, and interior decorators, most of whom arrived never having heard of the Roycrofters or the Arts & Crafts movement.

The role of the Roycrofters was documented in 1991 with the publication of *Built for the Ages: A History of the Grove Park Inn* and has been strengthened each year since 1988 by the annual Arts & Crafts Conference and our enthusiastic attendees. No longer a footnote in the Roycroft story, the significance of the Grove Park Inn commission is now recognized by historians, authors, collectors, and curators, many of whom have unearthed new discoveries regarding the men and women who helped build and furnish this historic hotel.

Roycroft craftsmen Merritt Jackson and Theodore Bean finish one of the 400 dining chairs destined for the G.P.I. in 1913. (Courtesy Scott and Marjorie Searl).



The Roycroft clock, the jewel of the G.P.I. crown, was returned to the Great Hall last summer after a meticulous restoration of the damaged patina on the wood and copper. The custom-designed clock originally stood by the first pillar nearest the main entrance, where it had greeted guests from 1913 until 1984. For the past ten years it had been tucked away in a safe alcove, but now, like the Arts & Crafts movement, it has returned to center stage.

Enjoy it, and what we hope will be an unforgettable Arts & Crafts weekend at the Grove Park Inn.

And plan to meet your friends here again next year



Monumental Rookwood
Standard Glazed Pottery
Vase, Painted by Matthew Daly, 1897
Sold for \$11,000

Rare and Unusual Dirk Van Erp
Hammered Copper and Mica Warty
Table Lamp, Circa 1912
Sold for \$22,000

Two from a set of Five Frank Lloyd Wright
Oak Side Chairs, Executed for the Darwin
Martin Residence, Circa 1904

Sold at Auction for \$110,000
Greene & Greene Ebony-Inlaid Mahogany
Side Chair, Circa 1908, from the Estate of
Charles Sumner Greene
Sold for \$35,750



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at the Conference to discuss
consignments and featured
property in the upcoming auction.
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please contact the Hotel
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our office in Los Angeles
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FRIDAY 4:30 - 5:30

Developing an Expertise in Art Pottery
Wilson - Vanderbilt David Rago

Collecting Roycroft
Bryan - R Robert Rust
Vanderbilt

Color Woodblock Prints
Bryan - Q Steven Thomas
Vanderbilt

SMALL GROUP DISCUSSIONS

Arts & Crafts Metalware:

Heintz & Stickley Brothers Copper
Fitzgerald - T Terry Seger
Vanderbilt David Surgan

Building an Arts & Crafts Collection

Fitzgerald - S Ann Duke
Vanderbilt

The Arts & Crafts Philosophy:

Can It Work Today?
Wolfe - U Pat Bartinique
Vanderbilt

Problems in Furniture Restoration

Wolfe - V Bruce Szopo
Vanderbilt

Rustic Furniture
Dogwood Ralph Kylloe
Sammons

Getting Published
Laurel - F/G Jill and Michael Clark
Sammons Peter Copeland
Sammons Michelle Roemer Schoen

Protecting Your Collection Michael McCracken
Laurel - H/J Sammons

A & C Kitchens and Baths Gordon Bock,
Editor-in-chief *Old House Journal*
Rhododendron - K/L Sammons

IT only takes two Arts & Crafts collectors to change a light bulb: one to remove the bulb, the other to look up the shopmark. It also only takes two collectors to start a discussion. This year we again offer you the opportunity to meet other collectors with common interests, and to share with them your opinions, experiences, and questions. Discussion leaders will be on hand to help, not to deliver a lecture. So come prepared to take part in a lively discussion. Seating is first-come, first-served. Just so you don't get lost, the hotel map is on pg. 80.

SATURDAY 4:30 - 5:30

Collecting Craftsman Furniture Stephen Gray
Wilson - Vanderbilt William Porter

Arts & Crafts Wallcoverings Carol Mead
Bryan - R Vanderbilt

Decorating in the A & C Style Kitty Turgeon
Bryan - Q Vanderbilt

Bungalow Restoration Robert Gustafson
Fitzgerald - T Jim McCord

Textiles: Collecting and Protecting
Fitzgerald - S Tim Hansen
Vanderbilt Dianne Ayres

Evaluating A & C Furniture Construction
Wolfe - U Paul Kemner
Vanderbilt

Substance or Style: The A & C Movement
Wolfe - V Bruce Szopo
Vanderbilt

Collecting A & C Books and Magazines
Dogwood Jean-Francois Vilian
Sammons

**Arts & Crafts Magazines: A Primary Source
for Writers and Researchers** Pat Bartinique
Laurel - F/G Sammons

The Craftsman House Ray Stubblebine
Laurel - H/J Sammons

Shop of the Crafters Furniture Tina Richey
Rhododendron - K/L Sammons

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GENERAL INFORMATION:

All seminars, tours, shuttle busses, discussion groups, and shows will start promptly at the scheduled times listed on page 40. If you are late, please enter the room quietly so as not to disturb the other attendees.

Children should not be brought to seminars. Check with the concierge desk for information on children's activities and baby-sitters.

Your identification badge is your entry pass to all conference events. Wear it proudly.

No smoking is allowed at any conference event.

Tour information tables are located near the Arts & Crafts registration desk.

IMPORTANT CONFERENCE INFORMATION

Dining reservations for evening meals at the G.P.I. are recommended.

Sunday shuttle busses to the airport leave on time. Allow one hour for loading, the drive, unloading, and airport check-in.

If you are staying someplace other than the G.P.I. and have made an airport shuttle bus reservation, bring your bags to the G.P.I. on Sunday morning and check them with the bellstand. The shuttle bus cannot make any stops between the G.P.I. and the airport.

Cabs can be ordered through the bellstand. Call ahead.

Messages may be left on the message board near the Arts & Crafts registration desk.

ANTIQUES SHOW:

Your conference badge must be worn for entry to the show.

No antiques may be brought into the show.

A receipt must accompany any item leaving the show. Be prepared to show your receipt to a security guard if requested.

By bringing children to the show, parents accept full responsibility for any breakage their children cause. Due to crowded conditions, no strollers will be permitted in the showrooms. No smoking is allowed in the showrooms.

ROOMS:

Room reservation forms for 1996 are available at the Front Desk. All requests will be filled in the order in which the forms (and your \$100 deposit) are accepted by the Front Desk.

Check-out time on Sunday from the G.P.I. is 2:00pm. If you wish, you can check-out on Sunday morning prior to the first seminar. The bellstand will be more than happy to store your bags until you are ready to leave.

MISC.

Information tables near the Arts & Crafts registration desk are loaded with free materials of interest to you. Be sure to check the tables regularly.

Plans are already underway for the February 16-18, 1996 Arts & Crafts Conference. If you have any suggestions, please write them down and leave them at the Arts & Crafts registration desk.

Extra catalogs are \$10.

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Right: A Stickley Brothers pierced copper shade lamp and a selection of signed ewers. Top: An assortment of signed Stickley Brothers jardinieres ranging from 12" d. to 20" d.

Terry Seger will be leading a Small Group Discussion on "Stickley Brothers Copper" on Friday



THE ARTS & CRAFTS DINING ROOM

Location: Taft (Vanderbilt Wing - 8th fl.)

Hours: 1-6 Friday; 12-6 Saturday; 12-4 Sunday

Sponsor: Bruce Johnson

Admission: Free

No other room in the house serves as many purposes as the dining room. It is at once public and private, social and political, intimate and formal. No other room offers the Arts & Crafts collector the same opportunity to express both the philosophical base of the movement and their personal interpretation. While Gustav Stickley believed the hearth would provide "old time comfort and hospitality," in today's home the dining room is more apt to serve that purpose.

The goal of this exhibit was not to create the ideal Arts & Crafts dining room, for such a room does not—and should not—exist. The Arts & Crafts movement encourages individual expression and personal involvement. Formula rooms, decorating rules, and fashion mandates carry no

weight with Arts & Crafts collectors. This exhibit only hopes to inspire and encourage Arts & Crafts enthusiasts to utilize both antiques and works by modern craftsmen and craftswomen to create their personal Arts & Crafts dining room.

Among the individuals and firms who stepped forth and volunteered examples for this exhibit are: Anita Munman, Blue Hills Studio, Paul Stanzi, Pearce Fox, Paul Freeman, Roycroft Shops, Dianne Ayres, Bradbury & Bradbury, Duke Gallery, United Crafts, LDDK Studios, Ray Tillman, LumenArt, The Aurora Silversmith, Persian Carpet, David Surgan, Brass Light Gallery, Michael Adams, Roycroft Potters, Carol Mead, and Arnold d'Epagnier. Other lenders who assisted with the exhibit after the catalog went to press will be credited in the exhibit.

Many of the antiques and new works on display in the Arts & Crafts Dining Room exhibit will be for sale. Prices and information on each piece, including the artist or the antiques dealer, will be included in the exhibit.

The exhibit is located down the hallway past the Modern Craftsmen and Craftswomen showrooms.

C.R. ASHBE AND THE GUILD OF HANDICRAFT

Location: Taft Room (Vanderbilt Wing - 8th fl.)

Hours: 1-6 Friday; 12-6 Saturday; 12-4 Sunday

Sponsor: Craftsman Farms Foundation, Inc.

Admission: Free

During the era of the Arts & Crafts Movement's emergence in America, England itself was blooming in a second generation of Arts & Crafts practitioners, of whom Charles Robert Ashbee was one of the chief spokesmen. This past fall Craftsman Farms presented an exhibition focusing on the work of Ashbee, a contemporary of Gustav Stickley. Again this year, Craftsman Farms has made it possible for the attendees at the Grove Park Inn Arts & Crafts Conference to experience a portion of their exhibit.

Charles Robert Ashbee was a man of extraordinary energy, whose interests and talents were numerous. At the age of twenty-five, he founded the Guild and school of Handicraft and propounded its ideals of craftsmanship as a component of citizenship. He soon gained international recognition for the Guild's work in many facets of the Arts & Crafts Movement, including metalwork, jewelry, furniture design, and book printing. At the same time he was a practicing architect, town planner, educator, social reformer, writer, and inveterate traveler. The Guild of Handicraft constituted a cooperative community of craftsmen, but Ashbee was clearly the dominant force throughout the Guild's twenty-one year life.

Craftsman Farms is a National Historic Landmark located in Parsippany, NJ at 2352 Route 10 West. The grounds were purchased by Gustav Stickley starting in 1908 to be a Craftsman Village. Although the village was never constructed, the Farms was Stickley's home from 1910 to sometime between 1915 and 1917. The Farms is owned by the Township of Parsippany-Troy Hills, NJ. The Craftsman Farms Foundation, Inc. is a New Jersey nonprofit corporation formed in 1989 to preserve, restore, manage, and interpret the Farms.

The Foundation has an active membership program and has recently completed a major effort, with matching funds from the New Jersey Historic Trust, to restore the roof of the Main House. Additional phases of the ongoing project to restore the house and grounds will be undertaken in the future.

(Text taken from the exhibition catalog, *C.R. Ashbee and the Guild of Handicraft*.)

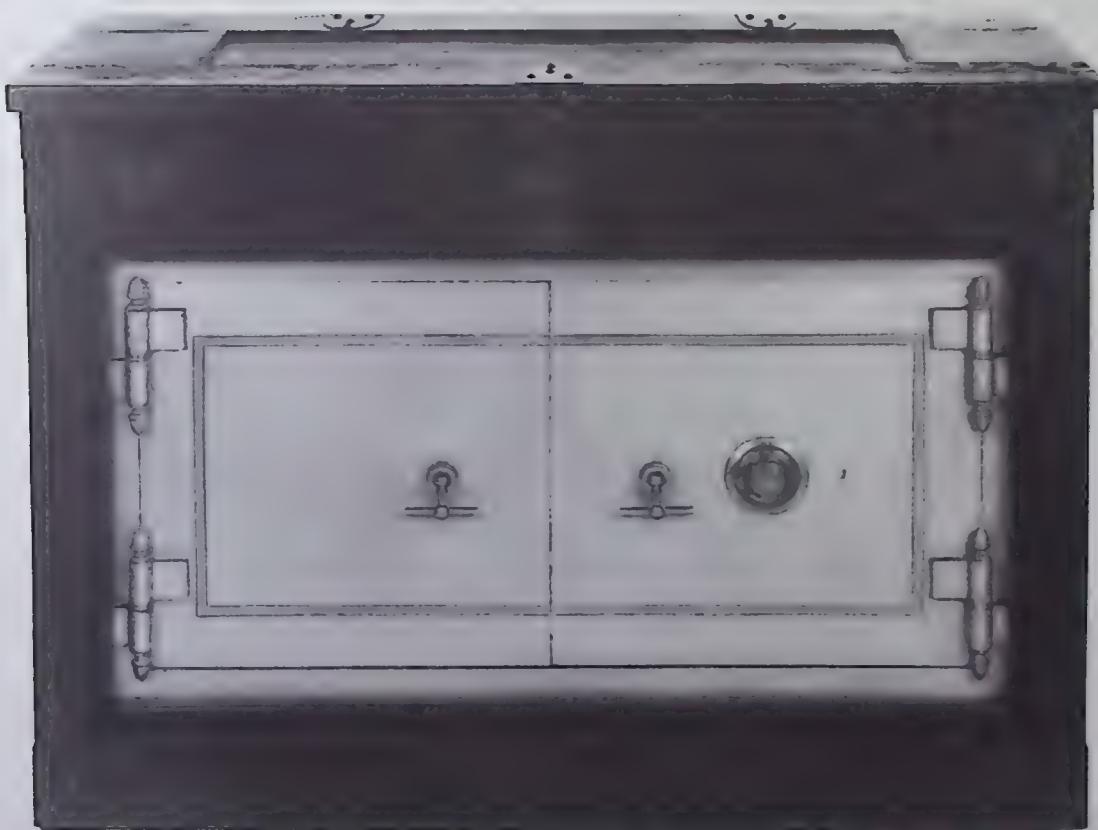
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THE CRAFTSMAN STYLE BUNGALOW IN ASHEVILLE

Departure: Sammons Wing Entrance
Hours: 1-4pm Friday; 1:15-4:15pm Saturday;
12:30-3:30pm Sunday
Note: Busses board 15 minutes prior to departure.
Sponsor: Asheville-Buncombe County
Preservation Society
Admission: \$20 (reservations required)
Information: Table near registration desk

For each of the past six conferences, the Preservation Society has organized house tours of special interest for Arts & Crafts collectors. With a wealth of Arts & Crafts-influenced homes to select from and experienced, trained volunteers to serve as docents and on-bus guides, the tours have grown steadily in their professionalism and popularity.

Each of the two tours planned for this year will be offered once each day. The Craftsman Style Bungalow in Asheville will focus on the variety of house types which are typical of the Craftsman bungalow style. Coinciding with the national trends of the Arts & Crafts movement, Asheville's boom time of 1880-1929 witnessed the building of houses exemplifying the Shingle, Rustic, Bungalow, and Prairie School styles.

Elements of each of these styles appear in many of the house types which will be seen on the tour. Unique to the mountain climate of this area is a bungalow style which incorporates a raised central second story, typically with two bedrooms and windows on all sides for capturing evening breezes.

The tour will feature inside views of different bungalows located in planned residential communities throughout Asheville. Docents will be on hand at each stop to answer questions.

Seating is limited on the busses, hence reservations are required. A Preservation Society member will be on hand at an information table near the registration desk to answer any questions. Busses board 15 minutes prior to departure and must leave on time from the Sammons Wing entrance in order to return at the designated time.

HOUSE TOURS

THE ARCHITECTURE OF RICHARD SHARPE SMITH

Departure: Sammons Wing Entrance
Hours: 1-4pm Friday; 1:15-4:15pm Saturday;
12:30-3:30pm Sunday
Note: Busses board 15 minutes prior to departure.
Sponsor: Asheville-Buncombe County
Preservation Society
Admission: \$20 (reservations required)
Information: Table near registration desk

Richard Sharpe Smith (1852-1924) was born in Yorkshire, England, and reportedly attended the Kensington School of Art in London. At the age of twenty, he emigrated to America, working first in Chicago, then in New York for the respected architectural firm of Hunt and Hunt.

Richard Morris Hunt, architect for the Vanderbilt family and designer of the Biltmore Estate, brought Smith with him to Asheville in 1890 to supervise the construction of the Biltmore House, while Hunt and George Vanderbilt toured Europe buying antiques and great works of art for the 250-room house. Hunt died before the house was finished in 1895; George Vanderbilt immediately selected Smith as his personal architect.

Smith designed most of the original homes in Vanderbilt's manorial town, Biltmore Village, located outside the entrance to the estate. Distinguished by their heavy pebbledash exteriors, half-timbering, and square porch balusters, many now serve as homes to small businesses, shops, and galleries.

Smith became Asheville's most prolific and most influential residential architect. He demonstrated an ability to excel in a number of different styles, including Queen Anne, Shingle, Georgian, Tudor, and Arts & Crafts. Many of his homes are clustered in north Asheville, in the historic Montford district and around the Grove Park Inn. A forthcoming book will explore Smith's work through his drawings, correspondence, and the many examples of his architecture preserved in Asheville.

This tour, which will be offered all three days of the conference, will include interior views of some of Richard Sharpe Smith's residential commissions.

Additional information is available at the Preservation Society table near the registration desk.

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SEMINAR NOTES:

FRIDAY
FEBRUARY 17
8:00PM

THE INDIVIDUALIZED FURNITURE OF FRANK LLOYD WRIGHT

A SEMINAR
BY
PROF. JACK
QUINAN

Jack Quinan is presently a Professor of Art History and Chairman of the Art History department at the State University of New York at Buffalo. His interest in Frank Lloyd Wright has led to numerous lectures, articles, and appearances, as well as one book *Frank Lloyd Wright's Larkin Building*. He is presently at work on a book exploring the relationship between Frank Lloyd Wright and Darwin Martin, one of Wright's most important clients.

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All lamp designs
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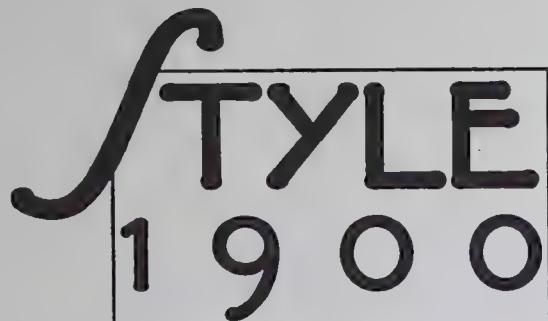
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- Off-site Lecture Tours
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SEMINAR NOTES:

FRIDAY

FEBRUARY 17

9:00PM

CHICAGO METALSMITHS

A SEMINAR
BY
ROSALIE
BERBERIAN

Rosalie Berberian has enjoyed two roles in the Arts & Crafts revival. The first was as a well-respected dealer in American art pottery. The second was as a pioneer in the field of Arts & Crafts jewelry. Though she has recently officially retired and has turned the operation of ARK Antiques over to her son, Aram Berberian, Rosalie maintains close ties to the field she has researched, documented, and introduced to thousands of collectors.



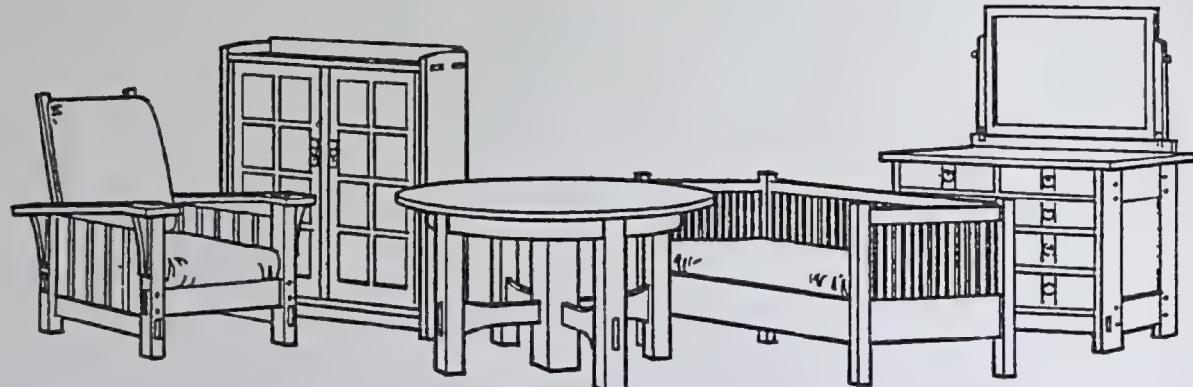
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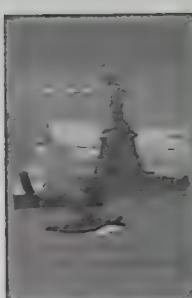
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A movement that has grown as this one has must keep on growing. People need it; they wouldn't let me stop even if I wanted to.

As I think the matter over, it comes to me more and more clearly that here lies the true explanation - that it is a movement and not merely an individual enterprise. It must either grow or decay; it cannot stand still. For a movement is like a tree - if it once gets a firm hold in the soil, if it has its roots in the ground, it cannot help growing. Barring accidents, nothing can stop it.

The plain yet decorative woodwork and built-in fittings that help to simplify housework and produce a restful, homelike atmosphere are inherent in its plan. The sheltered places for outdoor dining, rest and play, and the healthful sleeping porch which is coming to be recognized as so vital a part of the modern home are inevitably a part of the Craftsman home. It stands, too, for the companionship of gardens, the wholesomeness of country and suburban living and the health and efficiency which these imply. It aims to be instrumental in the restoration

understand better what good furniture and true craftsmanship meant. I tried to make pieces that would be first of all practical and comfortable, that would last a man's lifetime without being much the worse for wear; the kind of things one could take pride in handing down to one's grandchildren. I wanted them to be beautiful, too, not with the superficial prettiness of applied ornament, but with that inherent decorative quality which comes from good proportions, mellow finish and harmonious coloring. And to these ends I tried always to choose strong, serviceable materials, with the sort of texture, design and coloring that would result in a genuine, homelike charm.

I did not realize at the time that in making those few pieces of strong, simple furniture, I had started a new movement. Others saw it and prophesied a far-reaching development. To me it was only furniture; to them it was religion. And eventually it became religion to me as well.

Thus, unconsciously, a Craftsman style was evolved and developed, a style that gradually found its way into the homes of the people, pushing out a branch here, a branch there, first in one direction and then in another, wherever it met with sympathy and encouragement.

The next thing that naturally suggested itself was the need of a broader medium of expression for these ideas of craftsmanship and homemaking; the need for some definite, organized plan for reaching people who, I felt sure, would be interested in what I was trying to accomplish; some means of getting into direct communication with them, of entering, so to speak, into their very homes. And so, in October, nineteen hundred and one, the Craftsman Movement sent forth another branch, full of hope and promise - the first number of The Craftsman Magazine....

In the magazine I have striven from the beginning to present the

THE CRAFTSMAN MOVEMENT

BY GUSTAV
STICKLEY

Fifteen years ago this Movement started. It had its origin in a few simple chairs. Yet such sound principles of craftsmanship inspired their conception, and such popular response did their making invoke, that out of this seemingly insignificant beginning developed all that the word "Craftsman" now implies.

Today the Craftsman Movement stands not only for simple, well-made furniture, conceived in the spirit of true craftsmanship, designed for beauty as well as comfort, and built to last, it stands also for a distinct type of American architecture, for well built, democratic homes, planned for and owned by the people who live in them, homes that solve the servant problem by their simple, pleasant arrangement, and meet the needs of wholesome family life. Big, light airy living rooms that foster the social spirit are part of its purpose; it holds as essential the open fireplace as the natural nucleus for happy indoor life.

of the people to the land and the land to the people. It is always for progress, for scientific farming, for closer cooperation between producer and consumer, and less waste in both agricultural and industrial fields. It stands for the rights of children to health and happiness, through an education that will develop hands as well as heads, an education that will give them that love and enthusiasm for useful work which is every child's rightful heritage, and fit them to take their places as efficient members of a great democracy. Civic improvement is close to its heart, political as well as social and industrial progress; it desires to strengthen honest craftsmanship in every branch of human activity, and strives for a form of art which shall express the spirit of the American people.

At first the furniture I made was on the usual conventional lines, but as the years went by and I experimented with the various forms of construction and design, I began to

Gustav Stickley elected to the American Furniture Hall of Fame in 1994

High Point, NC. — The American Furniture Hall of Fame recently selected three industry pioneers, including Gustav Stickley, from twelve nominations for national recognition. The AFHF honors individuals "whose outstanding achievements have contributed to the continued growth and development of the American furniture industry." Stickley's election followed his nomination by his grandson Louis Glesmann, founder of Craftsman Footsteps, and represents the first official recognition by the furniture industry of a leader of the American Arts & Crafts movement.

work and opinions of others in sympathy with my ideas, as well as my own suggestions regarding home-making, and point of view about the problems of the day. In as direct, authentic and beautiful fashion as I could, I have set forth what seemed the best and most representative work of artists, craftsmen, architects, and other workers in significant fields, both in this country and abroad, reviewing and illustrating whatever I believed would prove helpful to those men and women of America who needed a stimulus to spur them on to finer achievement.

But a healthy movement, like a healthy tree, does not grow merely in one or two directions. And while the magazine was sending out its branches and spreading its influence over American homes wherever it could reach throughout the country the main trunk of the movement was sending forth other branches.

For all this time the original source of the movement, the furniture, had been developing and finding its way to home-loving people who wanted simple, serviceable things. And as the demand grew, I became more interested in every detail of the home environment, for

I saw that the way a man's house was planned and built had as much influence upon his family's health and happiness as had the furniture they lived with. Besides, such unassuming furnishings as mine were out of place in elaborate over-ornate interiors. They needed the sort of rooms and woodwork and exterior that would be in keeping with their own more homelike qualities. They suggested, by their sturdy build and friendly finish, an equally sturdy and friendly type of architecture. This being the case, why not build the kind of homes that would be in sympathy with the Craftsman ideal? Thus was evolved what has since come to be known as Craftsman architecture.

I planned these houses with a big living room because I believed in having a comfortable place for general family life, large enough to eliminate that sense of friction which is so apt to invade a cramped and narrow home. In this room I planned a generous fireplace, because I knew that people were longing to return to the old time comfort and hospitality that centered so pleasantly around the open hearth. And this fireplace became one of the most

characteristic features of my plans - even developing later, after much scientific study and experiment, into a means of heating and ventilating the whole house.

The rest of the space in a Craftsman house I arranged compactly, with as few partitions as possible for the sake of economy and the simplifying of work. More often than not the rooms were all on one floor, to eliminate the trouble of stair climbing, and special attention was paid to the kitchen and other parts where the maid or housewife would have to spend much time, and which consequently should be light, cheerful and convenient.

Then the question naturally suggested itself - why build homes in the city? Why not live where there is plenty of fresh air and sunshine, plenty of room to grow flowers and vegetables, to rest and exercise out of doors? Why not get "back to the land?"

Thinking and working along these lines, the houses I planned naturally began to take on certain aspects of country and suburban living - big porches for outdoor work and rest and play, dining porches, sleeping balconies, pergolas and other garden features that would link the interior closely with the outdoor life.

Thus, like the tree, out of what seemed a small and insignificant beginning, has the Craftsman Movement grown. Not because I consciously willed or planned it; not because of great capital or prestige; but simply because it had its roots in the ground. It grew out of actual spiritual needs and physical conditions. It drew life from warm, fertile soil of the people's interest and enthusiasm. And it depends upon their continued love and help, as well as upon my own endeavor, to keep its branches green, to make it grow into still farther-reaching strength and still wider efficiency.

- from *The Craftsman Magazine*
October 1913

YOUR MISSION IN MICHIGAN

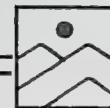
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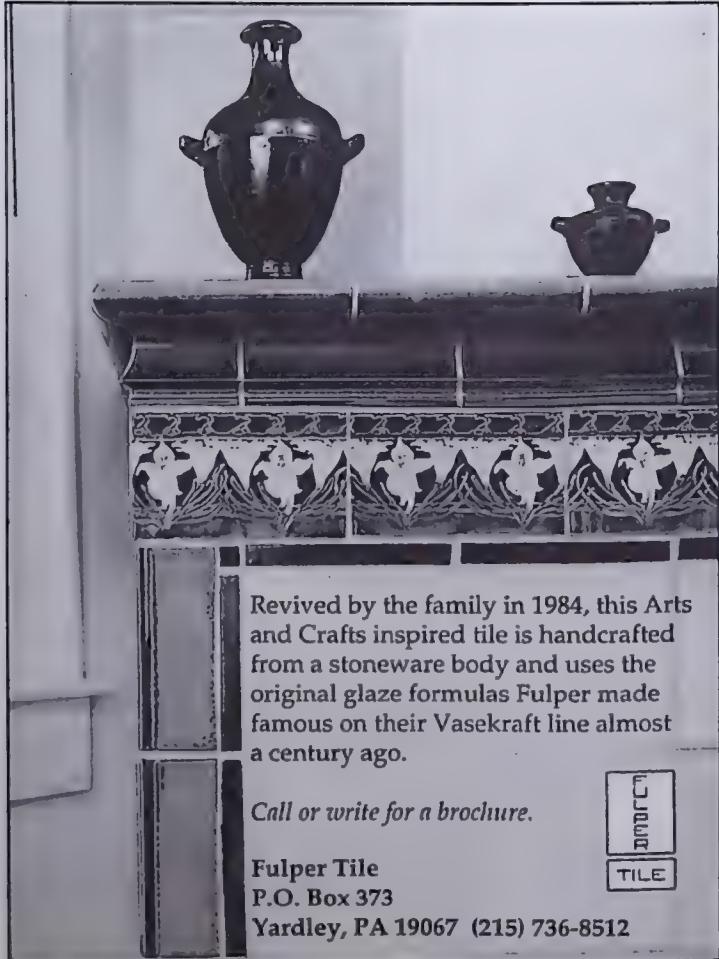
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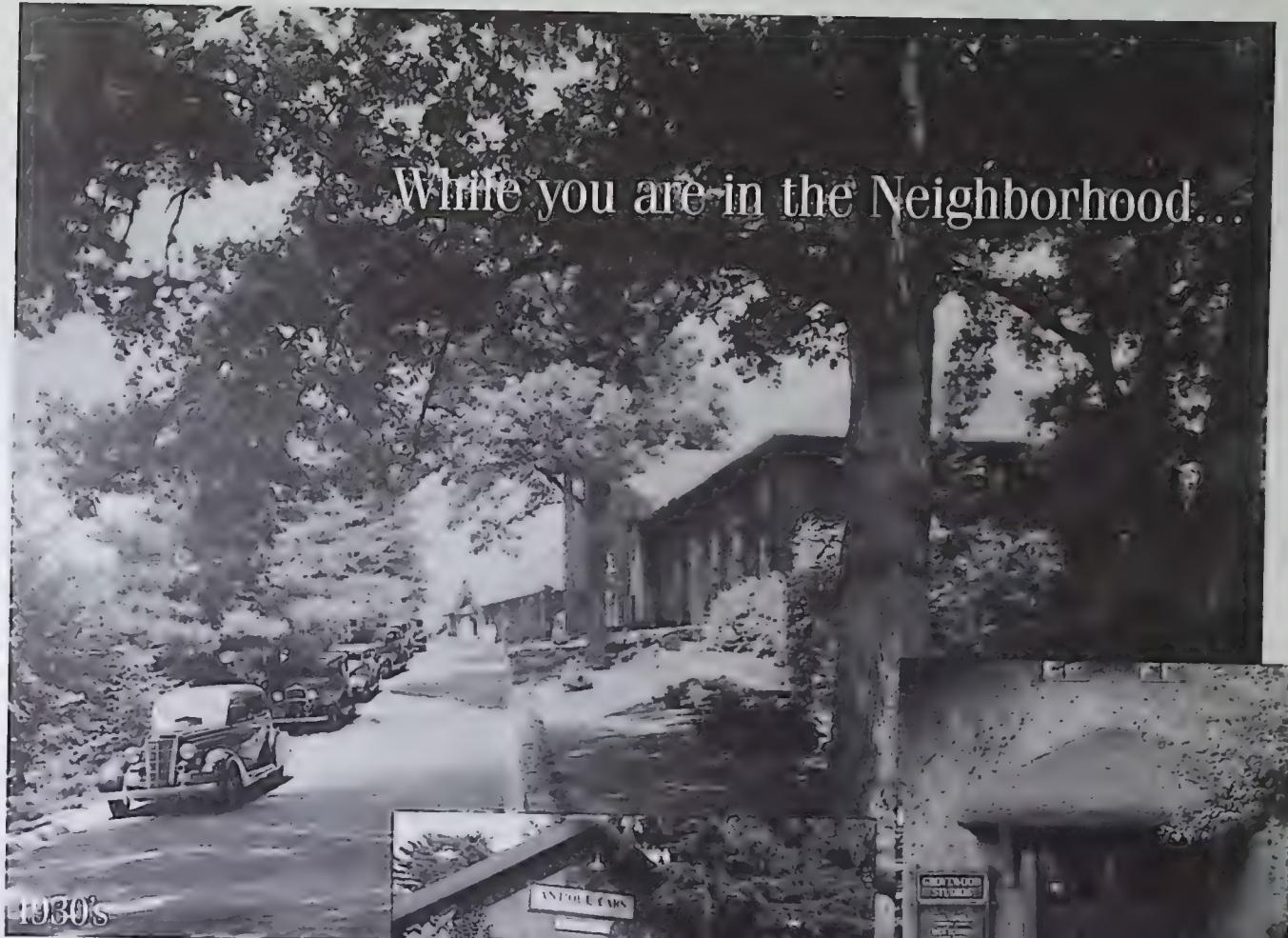
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SEMINAR NOTES:

DIRK VAN ERP
AND
HIS STUDIO

SATURDAY
FEBRUARY 18
9:00AM

A SEMINAR
BY
ROGER MOSS

While most collectors must be satisfied studying the works and photographs of original craftsmen in their workshops, Roger Moss discovered early in his collecting of Dirk van Erp metalware that the van Erp workshop was still in operation. His research began with William van Erp in the family workshop and has continued to this day.

Moss has been a lender to several exhibitions and has continued to share his information through talks and articles. He presently lives in Berkeley, California where he is a managing partner of Wilcher Associates, a firm of publishers' representatives.



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August Tiesslinck, studio foreman,
in the Dirk van Erp Shop, 1913

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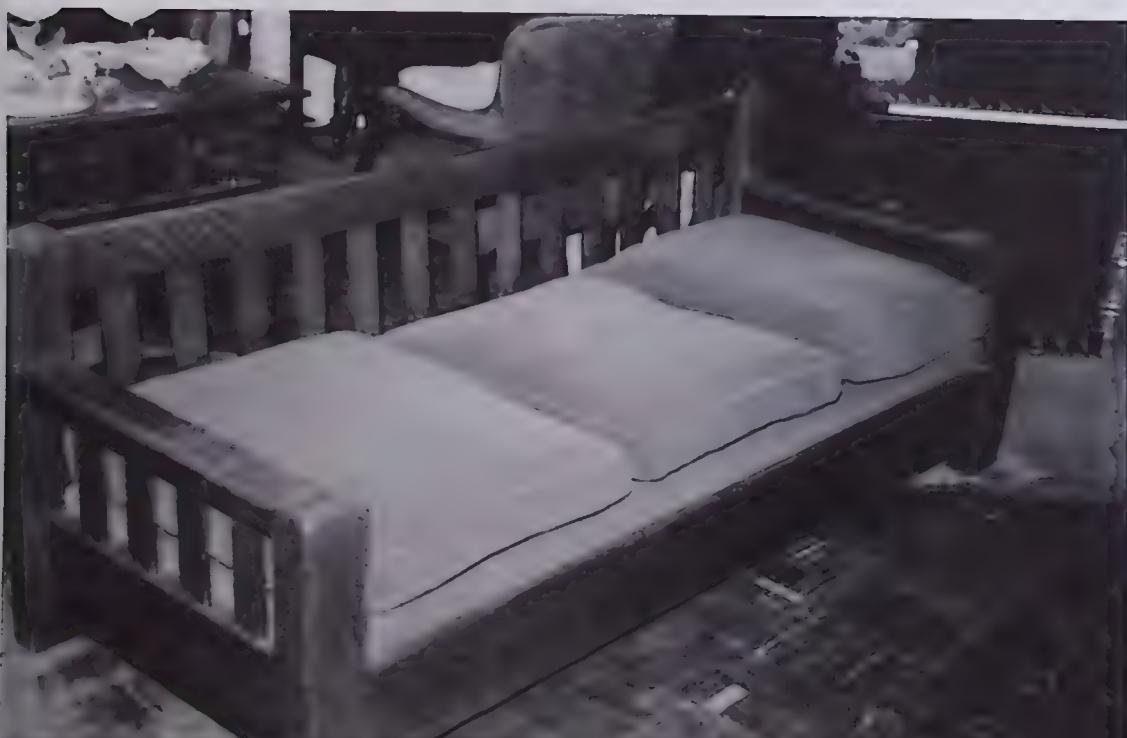
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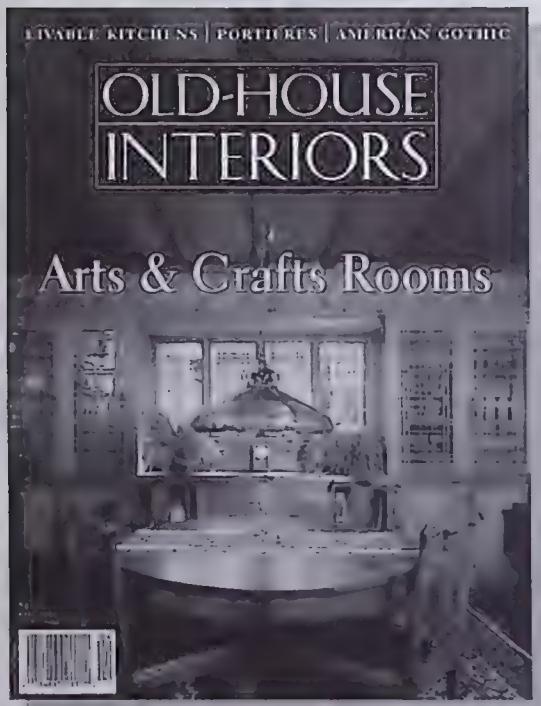
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NO one, I hope, has come here tonight for a Sociological prescription for the cure of evils particular to this Machine Age. For I come to you as an Architect to say my word for the right use upon such new materials as we have, of our great substitute for tools—Machines.

There is no thrift in any craft until tools are mastered; nor will there be a worthy social order in America until the elements by which America does its work are mastered by American society. Nor can there be an Art worth the man or the name until these elements are grasped and truthfully idealized in whatever we as a people try to make.

age, all of which we call Machines.

The Electric Lamp is in this sense a Machine. New materials in the man-Machines have made the physical body of this age what it is as distinguished from former ages. They have made our era the Machine Age—wherein locomotive engines, engines of industry, engines of light or engines of war or steamships take the place works of Art took in a previous history. Today we have a Scientist or Inventor in place of a Shakespeare or a Dante. Captains of Industry are modern substitutes, not only for Kings and Potentates, but, I am afraid, for great Artists as well. And yet man-made

The suburban house-parade is more servile still. Many with sufficient hardihood abide in abortions of the Carpenter-Architect. Look within all this typical monotony-in-variety and see there the machine-made copies of handicraft originals; in fact, unless you, the householder, are fortunate indeed, possessed of extraordinary taste and opportunity, all you possess is in some degree a machine-made example of vitiated handicraft, imitation antique furniture made antique by the Machine, itself of all abominations the most abominable. Everything must be curved and carved and carved and turned. The whole mass a tortured sprawl supposed artistic. You are sunk in "imitation."

To you, proud proprietors—do these things thus degraded mean anything aside from vogue and price? Do you perceive in them some fine fitness in form, line, and color to the purposes which they serve? Are the chairs to sit in, the tables to use, the couch comfortable, and are all harmoniously related to each other and to your own life? Here we have the curse of stupidity—a cheap substitute for ancient Art and Craft which has no vital meaning in your own life or our time. You line the box you live in like a magpie lines its nest.

But the Machine is only the Creature, not the Creator. I say the Machine has noble possibilities unwillingly forced to these degradations, degraded by the Arts themselves. Insofar as the true capacity of the Machine is concerned it is itself the crazed victim of Artist-imotence.

Let us now glance at wood. Elaborate machinery has been invented for no other purpose than to imitate the wood-carving of early handicraft patterns. Result? No good joinery. None salable without some horrible glued-on botch-work meaning nothing, unless it means that "Art and Craft" (by salesmanship) has fixed in the minds of the masses

THE ART AND CRAFT OF THE MACHINE

BY FRANK LLOYD
WRIGHT

Although these elemental truths should be commonplace by now, as a people we do not understand them nor do we see the way to apply them. We are probably richer in raw materials for our use as workmen, citizens, or artists than any other nation, — but outside mechanical genius for mere contrivance we are not good workmen, nor, beyond adventitious or propitious respect for property, are we as good citizens as we should be, nor are we artists at all. We are one and all, consciously or unconsciously, mastered by our fascinating automatic "implements," using them as substitutes for tools.

In this age of steel and steam, the tools with which civilization's true record will be written are scientific thoughts made operative in iron and bronze and steel and in the plastic processes which characterize this

environment is the truest, most characteristic of all human records. Let a man build and you have him. You may not have all he is, but certainly he is what you have. Though the elements may be in him to enable him to grow out of his present self-made characterization, few men are ever belied by self-made environment.

We must walk blindfolded through the streets of any great modern American city to fail to see that all this magnificent resource of machine-power and superior material has brought to us, so far, is degradation. All of the Art forms sacred to The Art of Old are, by us, prostitute. On every side we see evidence of inglorious quarrel between things as they were and things as they must be and are. This shame a certain merciful ignorance on our part mistakes for glorious achievement.

the elaborate old hand-carved chair as ultimate ideal. The miserable tribute to this perversion yielded by Grand Rapids alone would mar the face of Art beyond repair, to say nothing of the weird or fussy joinery of spindles and jig-sawing, beamed, braced, and elaborated to outdo in sentimentality the sentiment of some erstwhile overwrought "antique." The beauty of wood lies in its qualities as wood, strange as this may seem. Why does it take so much imagination just to see that?

The Machine at work on wood will itself teach us that certain simple forms and handling serve to bring out the beauty of the wood, and to retain its character, and that certain other forms and handling do not bring out its beauty, but spoil it. All wood-carving is apt to be a forcing of this material likely to destroy the finer possibilities of wood. In itself

wood has beauty of marking, exquisite texture, and delicate nuances of color that carving is likely to destroy. The Machines used in wood-work will show that by unlimited power in cutting, shaping, smoothing, and by the tireless repeat, they have emancipated beauties of wood-nature, making possible, without waste, beautiful surface treatments and clean strong forms. These machines have undoubtedly placed within reach of the designer a technique enabling him to realize the true nature of wood in his designs harmoniously with man's sense of beauty, satisfying his material needs with such extraordinary economy as to put this beauty of wood in use within the reach of everyone.

But the advantages of the Machines are wasted and we suffer from a riot of aesthetic murder and everywhere live with debased handicraft.

Rightly used, the very curse Machinery puts upon handicraft should emancipate the artist from temptation to petty structural deceit and end this wearisome struggle to make things seem what they are not and can never be. Then the machine itself, eventually, will satisfy the simple terms of its modern art equation as the ball of clay in the sculptor's hand yields to his desire.

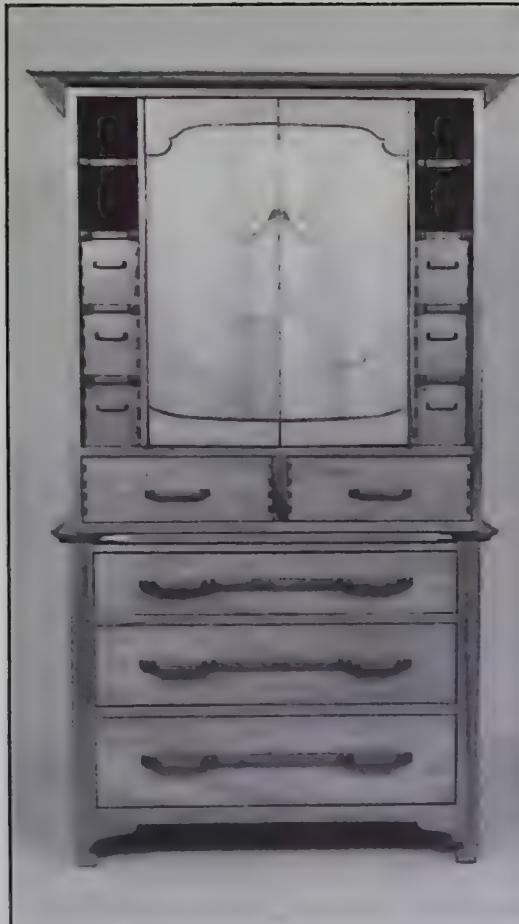
Already, as we stand today, the Machine has weakened the artist to the point of destruction and antiquated the craftsman altogether. Early forms of Art are by abuse all but destroyed.

Grasp and use the power of scientific automations in this creative sense and their terrible forces are not antagonistic to any fine individualistic quality in man. He will find their collective mechanistic forces capable of bringing to the individual a more adequate life, and the outward expression of the inner man as seen in his environment will be the genuine revelation of his inner life and higher purpose.

The day of the individual is not over; instead, it is just about to begin. The Machine does not write the doom of Liberty, but is waiting at man's hand as a peerless tool, for him to use to put foundations beneath genuine Democracy. Then the Machine may conquer human drudgery to some purpose, taking it upon itself to broaden, lengthen, strengthen, and deepen the life of the simplest man. What limits do we dare imagine to an Art that is organic fruit of an adequate life for the individual! Although this power is now murderous, chained to botch-work and bunglers' ambitions, the creative Artist will take it surely into his hand and, in the name of Liberty, swiftly undo the deadly mischief it has created.

- from an address before the
Hull House in Chicago,
1903





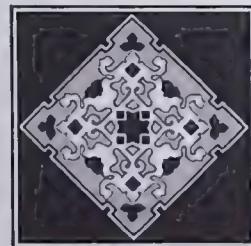
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CONFERENCE AGENDA

3:00-6:00pm Demonstrations by Modern Craftsmen and Craftswomen (Coolidge, Eisenhower, Roosevelt, Hoover Rooms: 8th floor Vanderbilt). Details on pages 44-45.

4:30-5:30pm Small Group Discussions, Session I (various meeting rooms). Details on page 6.

5:00-9:30pm Seafood Buffet* (Blue Ridge Dining Room: 10th floor Vanderbilt). Details on page 72.

7:00-8:00pm Social Hour: After-dinner Coffee and Tea (Magnolia Lounge: Sammons Wing). See map on page 80.

8:00-9:00pm Seminar: "The Individualized Furniture of Frank Lloyd Wright" by Jack Quinan (Heritage Ballroom: Sammons Wing). Details page 16.

9:00-10:00pm Seminar: "Chicago Metalsmiths" by Rosalie Berberian (Heritage Ballroom). Details page 22.

FRIDAY

1:00-6:00pm Exhibit: *The Arts & Crafts Dining Room* (Taft Room: 8th floor Vanderbilt). Details page 10.

1:00-6:00pm Exhibit: *C.R. Ashbee* by Craftsman Farms (Taft Room: 8th floor Vanderbilt). Details page 10.

1:00-4:00pm Bus Tour: Architecture of Richard Sharpe Smith * (Sammons Entrance). Details on page 12.

1:00-4:00pm Bus Tour: The Craftsman Style Bungalow * (Sammons Wing Entrance). Details on page 12.

SATURDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th floor Vanderbilt [also in Magnolia Lounge (Sammons) from 8:00-9:00am].

9:00-10:00am Seminar: "Dirk van Erp and His Studio" by Roger Moss (Heritage Ballroom). Details page 30.

10:00-11:00am Seminar: "Gustav Stickley: The Man and the Myth" by Bruce Johnson (Heritage Ballroom). Details page 42.

12:00-2:00pm Participants Preview of Arts & Crafts Antiques Show (Grand Ballroom: 8th floor Vanderbilt). Details on pages 46-49.

12:00-2:00pm Participants Preview of Modern Craftsmen and Craftswomen Show (Coolidge, Eisenhower, Hoover, Roosevelt Rooms: 8th floor Vanderbilt). Details on page 44-45.

2:00-6:00pm Both shows open to the public (general admission \$6).

12:00-6:00pm Exhibit: *The Arts & Crafts Dining Room* (Taft Room: 8th floor Vanderbilt). Details page 10.

12:00-6:00pm Exhibit: *C.R. Ashbee* by Craftsman Farms (Taft Room: 8th floor Vanderbilt). Details on page 10.

1:15-4:15pm Bus Tour: Architecture of Richard Sharpe Smith * (Sammons Entrance). Details on page 12.

1:15-4:15pm Bus Tour: The Craftsman Style Bungalow * (Sammons Wing Entrance). Details on page 12.

4:30-5:30pm Small Group Discussions, Session II (various meeting rooms). Details on page 6.

5:00-9:30pm Prime Rib Buffet and Dinner Menu * (Blue Ridge Dining Room: Vanderbilt). Details page 72.

7:00-8:00pm Social Hour: After-dinner Coffee and Tea (Magnolia Lounge: Sammons Wing) Map pg. 80.

* Not included in Weekend Package

7:30-10:00pm Reception and Exhibit: *Artist Elisabeth Augusta Chant** (Asheville Art Museum: Sammons Entrance). Details page 14.

8:00-8:15pm Restoration Update: Craftsman Farms and the Craftsman Farms Foundation, Inc. (Heritage Ballroom: Sammons Wing).

8:15-8:30pm Restoration Update: The Roycroft Inn (Heritage Ballroom: Sammons Wing).

8:30-9:30pm Seminar: "Celebrating the Roycroft Centennial: 100 Years of History and Mystery" by Marie Via (Heritage Ballroom). Details page 54.

SUNDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th floor Vanderbilt [also in Magnolia Lounge (Sammons) 8:00-9:00am].

9:00-10:00am Seminar: "Van Briggle Pottery" by Scott Nelson (Heritage Ballroom: Sammons). Details page 60.

10:00-11:00am Seminar: "The Bungalow" by Robert Winter (Heritage Ballroom: Sammons). Details page 66.

11:30am-5:00pm Arts & Crafts Antiques Show. (Grand Ballroom: 8th floor Vanderbilt). Details pages 46-49.

11:30am-5:00pm Modern Craftsmen and Craftswomen Show. (Coolidge, Eisenhower, Hoover, Roosevelt Rooms: 8th floor Vanderbilt). Details on pages 44-45.

12:00-4:00pm Exhibit: *The Arts & Crafts Dining Room* (Taft Room: 8th floor Vanderbilt). Details page 10.

12:00-4:00pm Exhibit: *C.R. Ashbee* by Craftsman Farms (Taft Room: 8th floor Vanderbilt). Details page 10.

12:30-3:30pm Bus Tour: Architecture of Richard Sharpe Smith * (Sammons Entrance). Details on page 12.

12:30-3:30pm Bus Tour: The Craftsman Style Bungalow * (Sammons Wing Entrance). Details on page 12.



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SEMINAR NOTES:

GUSTAV STICKLEY:
THE MAN AND
THE MYTH

SATURDAY
FEBRUARY 18
10:00AM

A SEMINAR
BY
BRUCE
JOHNSON

Bruce Johnson is a writer living in Asheville whose credits include *Built for the Ages: A History of the Grove Park Inn*; *The Official Identification and Price Guide to the Arts & Crafts Movement*; *The Weekend Refinisher*; *The Wood Finisher*; and his latest book *The Pegged Joint*. His columns appear in *Country Living* magazine, *Style 1900*, and two dozen antiques papers. Johnson also serves as the media spokesman for the Minwax Company.



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Hallway to Modern Craftsmen and Craftswomen

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1995 ARTS & CRAFTS ANTIQUES SHOW

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Gus Bostrom

Cary Pasternak

Jean Bragg

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Michael
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Tom Cavanaugh

Don Marek

Craig McIlwain

Linda Brady

Robert DeFalco

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Deborah Bassett	Mary Ann Voorhees	Dan Lopez	Mark Oberkirsch	Debby Weinstein
			Jean Oberkirsch	
Suzanne Colp	Bruce Szopo	Pearce Fox	Colin Smith	John Herrmann
Dwayne Colp			Mathew Dillon	John Jung
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WILLIAM MORRIS: PARADOX AND IRONY

BY A. PATRICIA
BARTINIQUE

A review appeared in the Providence (RI) *Sunday Journal* for 26 October 1890 entitled "An Exhibition at William Morris's." Written by the Irish poet William Butler Yeats, the topic was the private viewing of the third "arts and crafts" exhibition.

The article depicted the William Morris familiar to the Arts & Crafts movement today—the Morris supporting and encouraging decorative arts as art: the tapestries, stained glass windows, tiled fireplaces, artistic book covers, book illuminations, and "furniture oaken and cushioned alcoves, deep fireplaces paneled with every kind of form and colors, heavy curtains, carved writing tables and desks and all stamped with the same signet of romanticism and medievalism." Yeats summed up the exhibition as "the long-waited-for deliverance of the decorative arts."

This is the William Morris of the first issue of Gustav Stickley's *Craftsman* magazine. It is this Morris whom Stickley quoted in his announcement of the purpose of his United Crafts: "It is right and necessary that all men should have work to do which shall be worth doing, and be pleasant to do; and which should be done under conditions

as would make it neither over-wearisome, nor over-anxious." It is the William Morris, father of the Arts & Crafts Movement, who defined real art as "the expression by man of his pleasure in labour" and who said of art that it "is to be made by the people and for the people, as a happiness to the maker and the user."

But to view Morris merely in terms of such utterances is to miss the variety and complexities of a man whose ever-changing life—and whose personality and his endless search for meaning for his life—are the factors which helped give birth to the Arts and Crafts movement. Morris did not set out to establish a movement. Rather, as his life unfolded and as he sought solutions to the issues and ideas confronting him, he moved toward and became a part of what was to become known as the Arts & Crafts movement.

William Morris (1834-1896) was a man of many conflicting reactions, moods, and impressions. Walter Crane, the artist and socialist, observed in *The Progressive Review* in 1896 that "there seems to have been insuperable difficult to some minds in realizing that the man who wrote *The Earthly Paradise* should have lent a hand to try and bring it about."

Upon Morris's death in October the same year, Crane characterized Morris as "that bluff and restless but kindly presence, that emphatic voice and lusty and hearty manner.... Perhaps no man of our time stands out so distinctly as a strong individual type, a clear and marked personality as did William Morris, and yet even he once wondered ... 'which of six distinct personalities he himself really was'" (1).

Even to describe William Morris briefly requires a long list: man of independent wealth, writer of prose and verse, artist and craftsman, founder and operator of the Kelmscott Press, founder of the Society for the Protection of Ancient Buildings, a champion of Socialism, a lecturer, a friend of many, a husband, and a father.

Between 1868 and 1870 Morris published *The Earthly Paradise*, his longest, most ambitious poetic venture, which secured his reputation as poet of major importance. Modeled loosely on Geoffrey Chaucer's *Canterbury Tales*, the series of twenty-four stories in verse was an immediate success, serving as escapist reading for his Victorian public. In the opening lines Morris describes himself as:

"The idle singer of an empty day.
Dreamer of dreams, born out of
my due time,
Why should I strive to set the
crooked straight?"

The work serves as a paradigm for Morris, for its hero seeks sensuality, wealth, and fame, but in their achievement and his success finds only disillusionment.

Two aspects of William Morris's life provide insight into this complicated man, hailed by one writer as "one of the most active men of his century." (2) But Morris was also capable of being gruff, enthusiastic, sociable, open, engaging, depressed,

or prone to acts of rage, temper, or great joy. Biographer E.P. Thompson provides two views of Morris: the conventional "bluff, uncomplicated extrovert" and a man "of conflict and restless despair [who hid] his private misery ... behind a self-sufficient manner which observers often confused with self-centeredness, or lack of 'warm and responsiveness.'" (3)

His private misery and depression stemmed in part from his marriage to Jane Burden and her personal relationship with his friend and associate Dante Gabriel Rossetti. Only seventeen when she became involved with their group of artists known then as the Oxford Union, Jane Burden may have been cast in the role of the essential Pre-Raphaelite woman before she had discovered her own identity. Upon meeting her in 1869, American novelist Henry James observed: "It's hard to say whether she's a grand synthesis of all the Pre-Raphaelite

pictures ever made—or they a 'keen analysis' of her—whether she's an original or a copy." (4) Morris's infatuation with his vision of the ideal Pre-Raphaelite woman may have made him unfit for an equal relationship with Jane Burden, whose letters to the artist Rossetti (for whom she served as a model) reveal emotions missing in her marriage to Morris.

Morris was well-aware of his depressive moods, referring to them on occasion in his letters. In March of 1875 he wrote to a friend, "I am ashamed of myself for these strange waves of unreasonable passion; it seems so unmanly, yet indeed I have a good deal to bear considering how hopeful my earlier youth was & what overwhelming ideas I had of the joys of life." (5) Although these remarks could be characteristic of an unsuccessful man, such was not the case. Morris was successful in his many endeavors. An inheritance from his father gave him freedom

to indulge in the various pursuits that comprised his life. As Compton Rickett observed, his "entire life was a series of splendid enthusiasms." (6) At Oxford he was able to finance the publication of a literary magazine for a year. At times when a regular businessman could not, he was able to keep Morris and Company alive. Indeed, perhaps part of his problem with people was that his independent means hindered him from the need to be more aware of others' feelings and any requirement to practice self-control.

William Morris presented many faces to the world. In 1868 Philip Webb built a house in Kensington for the Honorable Mrs. George Howard. Morris acted as the interior designer. He returned to the house in 1870 and his hostess recorded her impressions of her visitor: "He was rather shy. I felt that he was taking an experimental plunge among the 'barbarians' [Matthew Arnold's characterization of the aristocracy]. A walk in the glen made me know him better and like him more than I fancied I should. He talks so clearly and seems to think so clearly that what seems paradox in Webb's mouth in his seems convincing sense. He lacks sympathy and humanity though—and this is a fearful lack to me—only his character is so fine and massive that one must admire. He is agreeable also and does not snub me." (7)

Cunningham Graham, the aristocratic radical social member of Parliament, liked Morris. In addition to holding Socialist ideas in common, Graham reported many of Morris's incongruities and eccentricities: grinding his teeth on the platform at Earl's Court while waiting for the train; throwing poorly cooked food out a window; crying

(please turn the page)



William Morris, age 23, while a student at Oxford.

over a disappointment; fidgeting when he had to sit still; beating his head against the wall; tearing his tapestries; the bristling of his mane of hair and beard if someone disagreed with him on Burne-Jone's art; even biting the furniture — something Graham found especially appealing in a man who made furniture. (8)

Though a friend in his later years, Bernard Shaw acknowledged that he never knew Morris when he was the organizer of the Pre-Raphaelite Brotherhood of artists, or when he was the young man his friends called "Topsy" in reference to his abundant curly hair. Shaw confessed to not having read all of *The Earthly Paradise* when he met Morris, although he said he had read enough to recognize Morris's poetry as the "retelling of all the world's old stories in a tuneful dialect which went

back to Chaucer; [although it] was agreeable enough to my ear, seemed affected and ridiculous to the Philistines." (9)

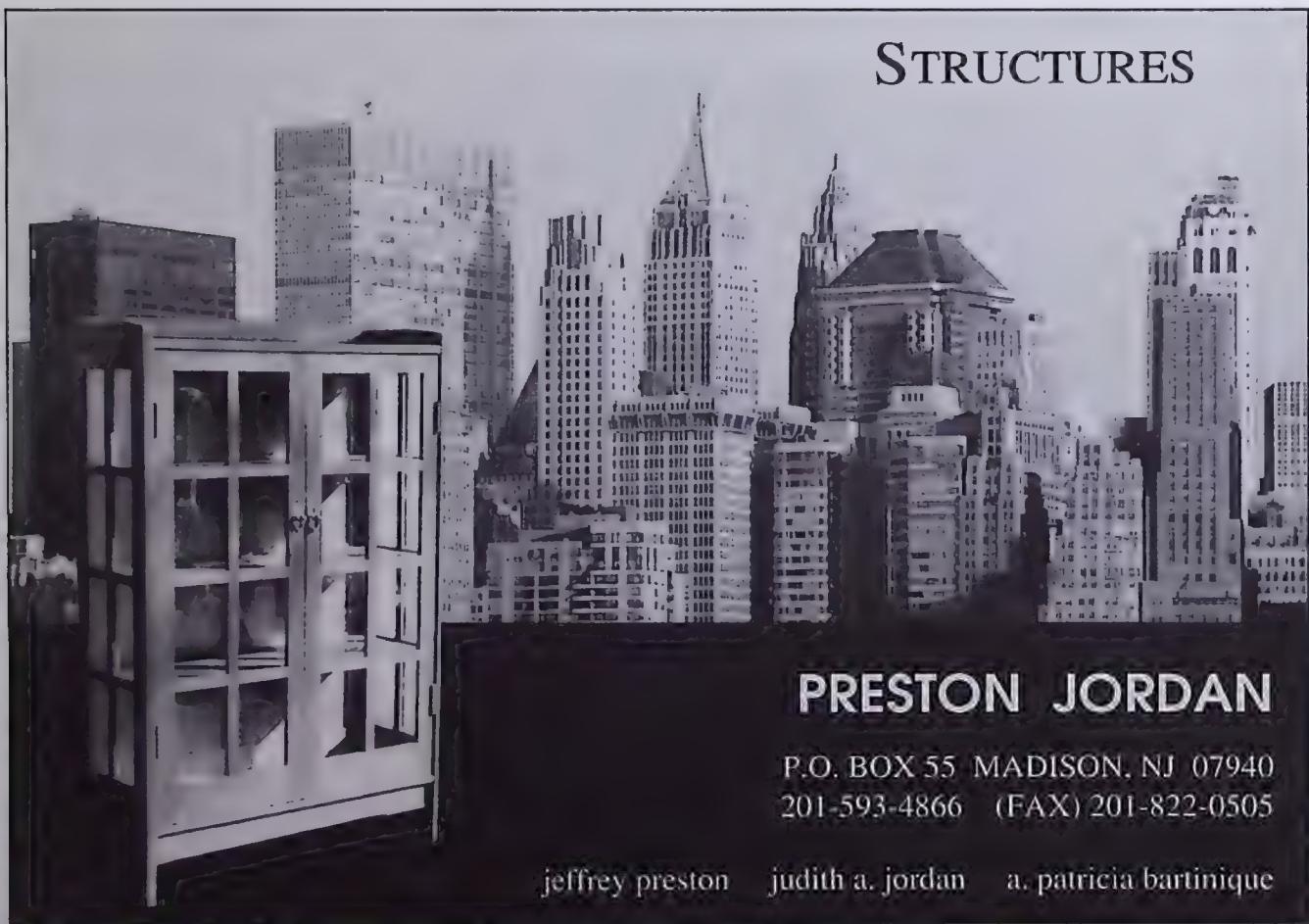
Shaw's recollections confirmed the stories of Morris's "tossing mane, which suggested that his objection to looking-glasses extended to brushes and combs." Shaw also chided Morris for having hair "so effectively leonine that I suspected him of spending at least a quarter of an hour getting it put right." (10)

Shaw's account also confirms the general description of Janey Burden Morris. "When she came into the room in her strangely beautiful garments, looking at least eight feet high, the effect was as if she had walked out of an Egyptian tomb at Luxor." (11)

Shaw's impressions of Kelmscott House reiterate everything Morris stood for in the new Arts and Crafts

movement. "There was an extraordinary discrimination at work in this magical house. Nothing in it was there because it was interesting or quaint or rare or hereditary. Everything that was necessary was clean and handsome; everything else was beautiful and beautifully presented. There was an oriental carpet so lovely that it would have been a sin to walk on it; consequently it was not on the floor but on the wall and half way across the ceiling. On the supper table there was no table cloth: a thing common enough now [1936] among people who see that a table should be itself an ornament and not a clothes horse, but then an innovation so staggering that it cost years of domestic conflict to introduce it. Throughout it all there had reigned an artistic taste of extraordinary integrity." (12)

(please turn to page 64)



STRUCTURES

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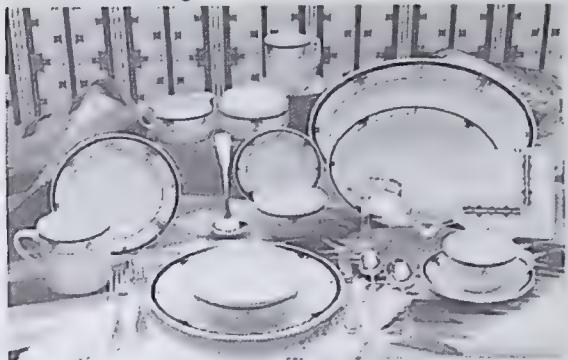
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SEMINAR NOTES:

SATURDAY
FEBRUARY 18
8:00PM

CELEBRATING THE
ROYCROFT CENTENNIAL:
100 YEARS OF HISTORY
AND MYSTERY

A SEMINAR
BY
MARIE VIA

Although her official title is Assistant Curator of the Memorial Art Gallery in Rochester, New York, Marie Via has earned the reputation as the leading scholar in the history of the Roycroft community. She and Marjorie Searl organized the current exhibit *Head, Heart, and Hands: Elbert Hubbard and the Roycrofters*, then wrote and edited the exhibition catalog by the same name. It immediately established itself as the most thorough, objective, and comprehensive study of the Roycrofters yet written.

THE AURORA SILVERSMITH

..... Alburn R. Sleeper

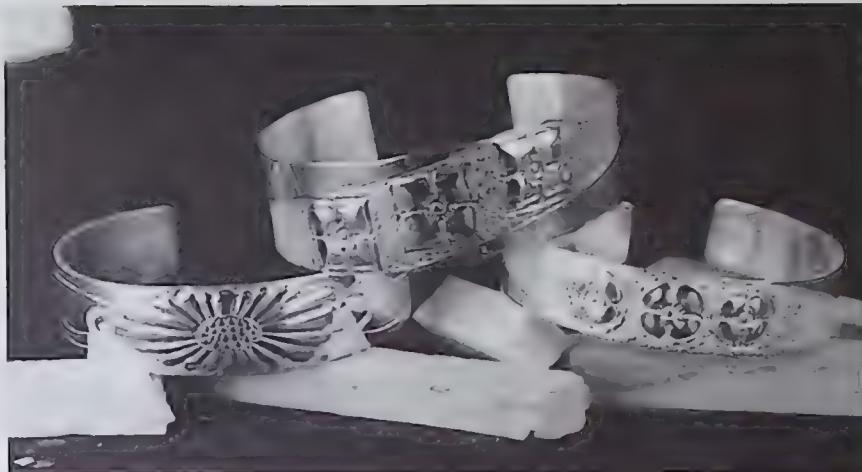
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The Pegged Joint: Restoring Arts & Crafts Furniture and Finishes

Bruce Johnson
Knock On Wood Publications
96 pages, \$14

Author Bruce Johnson has condensed two of his favorite subjects—Arts & Crafts and furniture refinishing—in one small, but packed book. Years of experimentation and study are boiled down to precise step-by-step instructions for every stage, from stripping, staining, dyeing, and finishing to daily maintenance. Sources for hard-to-find materials complete what will become a standard handbook for every Arts & Crafts furniture collector. -FE

Company, makers of Arts & Crafts and splint woven furniture from 1907 until 1952, had previously appeared in any antiques reference book. The firm's work represents a unique combination of Arts & Crafts and rustic furniture, and this catalog reprint will secure its place in Arts & Crafts history. -BJ

Rustic Traditions

Ralph Kylloe
Gibbs-Smith Publisher, 176 pages
hardback \$39.95

If there was ever any doubt whether rustic furniture belonged in the Arts & Crafts genre, this book sets the record straight. Though the large format and beautiful color photography by the author may give the impression this is merely another coffee table book, take a closer look. Each chapter begins with a lengthy essay, contains detailed captions beside exquisite room-setting color photographs, and offers unexpected gems, such as sidebars and stories about rustic furniture makers Ben Davis, Joseph Quinn, and E.L. Goodykoontz. In a field where much of the research takes place on the front porch of cabins from North Carolina to New Hampshire, Kylloe has displayed all the determination and good sense of a blue tick hound. -BJ

J.M. Young Arts and Crafts Furniture

Michael E. Clark and Jill Thomas-Clark, editors
Dover Publications, 128 pages
\$10.95

Representing the first and only study of this prolific furniture company, this catalog reprint includes a component missing

in many reprint catalogs: an in-depth introductory text. The Clarks devoted years of research, hands-on study, and personal interviews toward this book, and have shared their findings unselfishly.

As their research reveals, the J.M. Young Furniture Company filled the gap left when the L. & J.G. Stickley Company dropped production of their Arts & Crafts furniture in 1923. The Young Company produced a quality line of Arts & Crafts furniture from 1904 until the 1940s, making it one of the most successful firms of the era. This is an essential book for distinguishing Young furniture from the Stickleys'. -BJ

RECENT RELEASES

The Indian Splint Manufacturing Company: 1909 and 1910-1911 Catalogs

Peter and Janet Copeland, editors
Parchment Press, 96 pgs. \$19.95

Authors and publishers who risk their time and money on subjects which have never been explored deserve our support, if, for no other reason, to encourage their future efforts.

The introductory essay by Michael Clark and Jill Thomas-Clark reinforces their reputations as determined, dedicated researchers. Little of the information which they uncovered on the Indian Splint Manufacturing

Arts & Crafts Metalwork and Silver

Joanna Wissinger
Photographs by Mark Seelen
Chronicle Books, 64 pages, \$16.95

Arts & Crafts Pottery and Ceramics

Joanna Wissinger
Photographs by Mark Seelen
Chronicle Books, 64 pages, \$16.95

These two thin, but attractive, matching hardbacks might best be described as pictorial surveys with lengthy captions rather than text. The objects selected are among the finest from the Arts & Crafts era and the color photography borders on artistic. The text, brief in comparison to the scope of each title, is a disappointing recapitulation of commonly-known information. While beautifully designed and packaged, the books' strength is clearly the photography. If you have a small coffee table, here are two small coffee table books for you. -BJ

Head, Heart, and Hand: Elbert Hubbard and the Roycrofters

Marie Via and Majorie Searl
Photographs by James Via
University of Rochester Press
176 pages, paper and hardback

Arts & Crafts collectors have waited years for the definitive book on Elbert Hubbard and the Roycrofters — and it's here.

Though written to accompany the current exhibition by the same name, don't mistake this book for an ordinary exhibition catalog. In addition to essays on Elbert Hubbard, Karl Kipp, the metalshop, and the furniture workshop by stalwart Arts & Crafts writers, it includes chapters on Roycroft books, leatherwork, artists, and personalities. The book's only flaw is the lack of an index for a quick and complete reference to all the material on specific subjects. But the combination of painstaking research, historical photographs, and brilliant color photography by James Via makes this book an essential one for every Arts & Crafts enthusiast.

-BJ

Head, Heart & Hand: On Tour

January 28-March 26, 1995
Akron (OH) Art Museum

April 23-June 25, 1995
Allentown (PA) Art Museum

July 28-September 24, 1995
Pepperdine Univ., Malibu, CA

November 13-January 7, 1996
Virginia Museum of Fine Arts,
Richmond, VA

February 3-March 31, 1996
New York State Museum (Albany)

But what about the Roycroft Inn?

Arts & Crafts collectors have never stopped asking when the Roycroft Inn is going to re-open, but their voices are growing weaker.

Stymied by broken promises and lengthy delays, the residents of East Aurora are hoping the Roycroft Inn will open in 1995. But they have grown as wary of developers and their rhetoric as they have politicians on a campaign trail....

Though the story is complex, with enough twists and turns to lose even a dedicated follower, the restoration of the Roycroft Inn is progressing. Built in 1903, the rambling wooden structure was enlarged and remodeled over the course of nine decades, but, prior to now, never truly restored or preserved. Purchased through bankruptcy court in 1987 by the Landmark Society of Western New York and the Wendt Foundation, restoration efforts were slowed by a "lukewarm response" from potential developers. In 1988 the non-profit Roycroft Revitalization Corporation was formed by the Landmark Society, the Wendt Foundation, the village of East Aurora, Erie County, and local citizens. But before the group could gather steam, the recession hit. Faced with restoration costs as high as \$3 million, a crumbling facade, and a roof which had to be replaced immediately if the building was to be saved, bankers and developers turned their backs on the group and the inn.

Over the course of the past eight years hopes were raised—and dashed—by developers who planned press conferences and made grand promises, but who eventually lost interest in the Roycroft Inn. Discouraged but undaunted, the Roycroft Revitalization Corporation raised \$700,000 to restore the roof and the exterior of the 44,660-square-foot structure. In 1994 the Wendt Foundation assumed a leading role in the restoration, announcing plans for 22 suites, a dining area for guests, and an 80-seat restaurant. The Foundation expects to open the Roycroft Inn in the spring of 1995.

On Saturday evening, just prior to Marie Via's seminar on the Roycrofters, Donald H. Dayer of the Roycroft revitalization Corporation will provide us with the most recent news regarding the scheduled re-opening.

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SEMINAR NOTES:

SUNDAY
FEBRUARY 19
9:00AM

VAN BRIGGLE POTTERY

A SEMINAR BY SCOTT NELSON

Scott Nelson is the author of numerous articles on Artus Van Briggle, but is best known as the co-author, editor, and publisher of the 1986 book *A Collector's Guide to Van Briggle Pottery*. He had previously served as president of the American Art Pottery Association and has since lectured and written on Van Briggle pottery and North Dakota School of Mines pottery. He presently lives in Santa Fe, New Mexico, where he is a psychiatrist.



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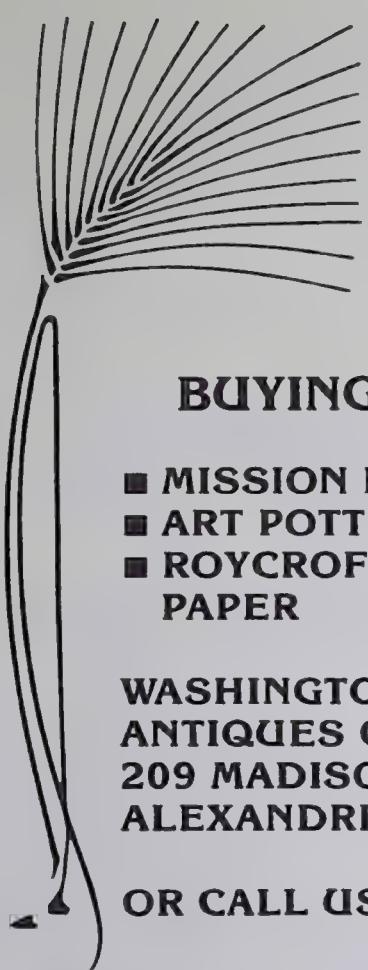
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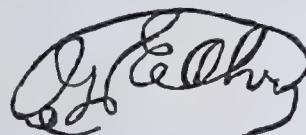
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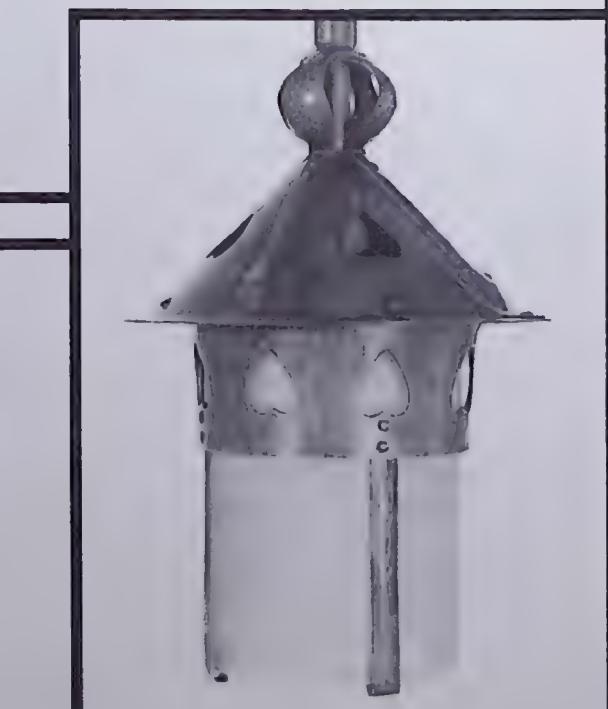
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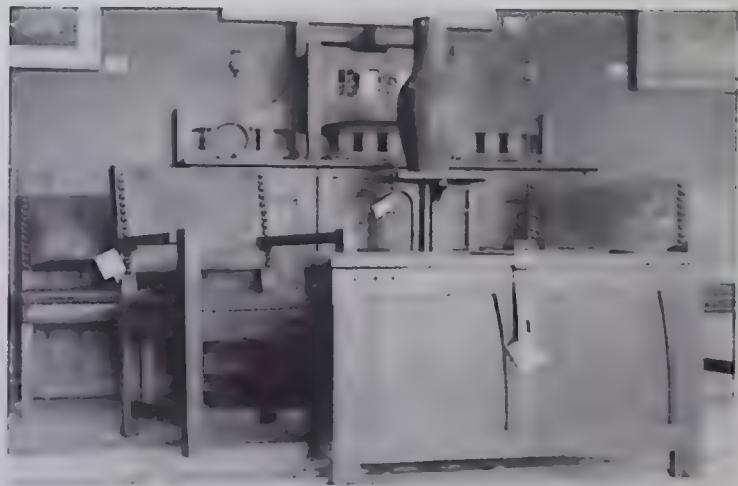
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WILLIAM MORRIS

(Continued from page 52)

William Morris's entire life was an exercise and an investigation of art and beauty: his experiences of nature as a child; his days at Oxford; his enjoyment of Ruskin; the forming of the Pre-Raphaelite Brotherhood; touring the cathedrals of Europe; working as an architect; painting and poetry; the Red House; his founding of Morris and Company to make beautiful, well-made objects; his work in stained glass, tapestries, and wallpapers; the Kelmscott Press; and all aspects of finely made crafts.

Yet it was not enough for him to participate in these endeavors and to create artistic items for himself, his circle of friends, and those wealthy enough to purchase the offerings of his Oxford Street establishment.

John Ruskin had made him realize that the designer and the maker should be one and the same, and that the everyday worker should enjoy the creation of his hands. The working class of Victorian England, however, certainly found no enjoyment in their labor. The Socialist movement sought relief for the worker, and led to the union of William Morris's sense of the beautiful and his embracement of the Socialist goals. He expressed his views in his fictional Utopia, *News From Nowhere*, as well as in his activities for the Socialist cause in the 1880s and in the blossoming of the Arts & Crafts movement that same decade.

News From Nowhere can be read as Morris's version of the Arts & Crafts philosophy. The book presents a society not without problems, but where humans have attained a higher level of living. It is a society where man is master of both himself and his environment, where man loves nature and his world, and where problem can be solved.

In his fictional society handicrafts abound—not a surprising detail given the author's interests—and the machine's place is not to intensify the exploitation of the people as under capitalism, but to minimize the time spent in unattractive work.

The culmination of William Morris's life in the union of craft and the Socialist movement are inextricably one and the same: Morris attempted to make the beautiful available to everyone, for if all people are free to create the beautiful, to participate in life and nature as each individual sees fit, then the Arts and Crafts Utopia has been achieved.

John Ruskin made him realize the designer and the maker should be one and the same.

Morris, however, does not fade into a dream world of unreality. He believes that the workers must engage in active revolution to achieve their freedom from the slavery of capitalism, for as Shaw indicated the only term Morris was truly comfortable with was Marx's definition of "Communism." (13.) And at the end of *News From Nowhere*, the

narrator "was overwhelmed with despair at finding I had been dreaming." But that is not the end, for as he says, "If others can see it as I have seen it, then it may be called a vision rather than a dream." (14.)

Paradox and irony. William Morris, the man of many talents, moods, interests, and activities, could only have been the man he was because he had been given the wealth which gave him the freedom to pursue everything from writing and making fine objects to Socialism and the vision of everyone having the same opportunity. Rather than becoming aloof, Morris grew into the gregarious, ever-searching individual who followed his interests, found success tempered with disillusionment, and shared his ideas and talents with his world and ours.

Thus, the "idle singer" did his part "to set the crooked straight."

Pat Bartinique is a professor of English at Essex County College in Newark, NJ, where her area of specialization is the literature of the time period encompassing the Arts & Crafts movement. She is the author and editor of Gustav Stickley — His Craft.

ENDNOTES

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3. E.P. Thompson. *William Morris: Romantic to Revolutionary*. (New York: Pantheon Books, 1977): 171.
4. Thompson: 75.
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6. R.D. MacLeod. *William Morris (As Seen by his Contemporaries)*. (Glasgow: W.&R Holmes, 1956): 7.
7. Thompson: 172.
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9. George Bernard Shaw. *William Morris: As I Knew Him*. (New York: Dodd Mead, 1936): 4.
10. Shaw: 7-8.
11. Shaw: 26.
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13. Shaw: 1.
14. A.L. Morton, ed. *Three Works by William Morris*. (New York: International Publishers, 1968): 400,401.



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For further information on the convention or the American Art Pottery Association please contact:

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In August you will receive a copy of the conference brochure, including an agenda and a list of seminar speakers, tours, and special events.

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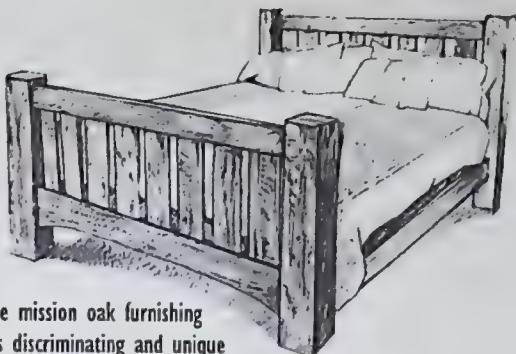
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THE BUNGALOW

A SEMINAR
BY
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WINTER

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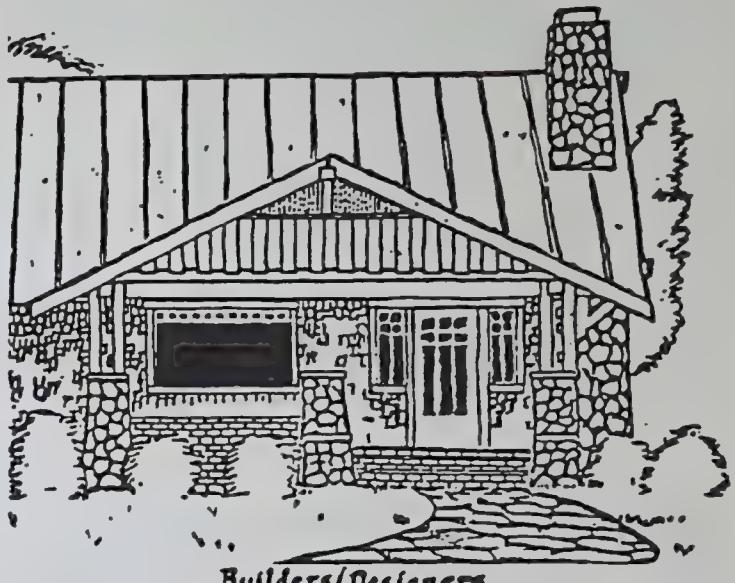
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This literary trifle, *A Message to Garcia*, was written one evening after supper, in a single hour. It was on the twenty-second of February, Eighteen Hundred Ninety-nine, Washington's Birthday, and we were just going to press with the March *Philistine*. The thing leaped hot from my heart, written after a trying day, when I had been endeavoring to train some rather delinquent villagers to abjure the comatose state and get radioactive.

The immediate suggestion, though, came from a little argument over the teacups, when my

boy Bert suggested that Rowan [American Col. Andrew Rowan] was the real hero of the Cuban War. Rowan had gone alone and done the thing — carried the message to Garcia.

It came to me like a flash! Yes, the boy is right, the hero is the man who does his work -- who carries the message to Garcia. I got up from the table, and wrote *A Message to Garcia*. I thought so little of it that we ran it in the magazine without a heading. The edition went out, and soon orders began to come for extra copies of the March *Philistine*, a dozen, fifty,

a hundred; and when the American News Company ordered a thousand, I asked one of my helpers which article it was that had stirred up all the dust. "It's the stuff about Garcia," he said.

Over forty million copies of *A Message to Garcia* have been printed. This is said to be a larger circulation than any other literary venture has ever attained during the lifetime of the author, in all history — thanks to a series of lucky accidents.

Elbert Hubbard
December 1, 1913

A MESSAGE TO: GARCIA

BY ELBERT
HUBBARD

In all this Cuban business there is one man stands out on the horizon like Mars at perihelion.

When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the Insurgents. Garcia was somewhere in the mountain fastnesses of Cuba — no one knew where. No mail or telegraph could reach him. The President must secure his co-operation, and quickly.

What to do!

Someone said to the President, "There is a fellow by the name of Rowan will find Garcia for you, if anybody can."

Rowan was sent for and given a letter to be delivered to Garcia. How the "fellow by the name of Rowan" took the letter, sealed it up in an oilskin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open

boat, disappeared into the jungle, and in three weeks came out on the other side of the Island, having traversed a hostile country on foot, and delivered his letter to Garcia — are things I have no special desire now to tell in detail.

The point that I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?"

By the Eternal! there is a man whose form should be cast in deathless bronze and the statue placed in every college in the land. It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebrae which will cause them to be loyal to a trust, to act promptly, concentrate their energies: do the thing — "Carry a message to Garcia."

General Garcia is dead now, but there are other Garcias. No man who has endeavored to carry out an enterprise where many hands are needed, but has been well-nigh appalled at times by the imbecility of the average man — the inability or unwillingness to concentrate on a thing and do it.

Slipshod assistance, foolish inattention, dowdy indifference, and half-hearted work seem the rule; and no man succeeds, unless by hook or crook or threat he forces or bribes other men to assist him; or mayhap, God in His goodness performs a miracle, and sends him an Angel of Light for an assistant.

You, reader, put this matter to a test: You are sitting now in your office — six clerks are within call. Summon any one and make this request: "Please look in the encyclopedia and make a brief memorandum for me concerning the life of Correggio."

Will the clerk quietly say, "Yes, sir," and go do the task?

On your life he will not. He will look at you out of a fishy eye and ask one or more of the following questions:

Who was he?
Which encyclopedia?
Where is the encyclopedia?
Was I hired for that?
Don't you mean Bismarck?
What's the matter with Charlie doing it?
Is he dead?
Is there any hurry?
Sha'n't I bring you the book and let you look it up yourself?
What do you want to know for?

And I will lay you ten to one that after you have answered the questions, and explained how to find the information, and why you want it, the clerk will go off and get one of the other clerks to find him try to find Garcia -- and then come back and tell you there is no such man. Of course, I may lose my bet, but according to the Law of Average I will not. Now, if you are wise, you will not bother to explain to your "assistant" that Correggio is indexed under the C's, not in the K's, but you will smile very sweetly and say, "Never mind," and go look it up yourself. And this incapacity for independent action, this moral stupidity, this infirmity of the will, this unwillingness to cheerfully hold and lift -- these are the things that put pure Socialism so far into the future. If men will not act for themselves, what will they do when the benefit of their effort is for all?

A first mate with knotted club seems necessary; and the dread of getting "the bounce" Saturday night holds many a worker to his place. Advertise for a stenographer, and nine out of ten who apply can neither spell nor punctuate -- and do not think it necessary to do so.

Can such a one write a letter to Garcia?

"You see that bookkeeper," said the foreman to me in a large factory.

"Yes; what about him?"

"Well, he's a fine accountant, but if I sent him uptown on an errand, he might accomplish the errand all right, and on the other hand, might stop at four saloons on the way, and when he got to Main Street would forget what he had been sent for."

Can such a man be entrusted to carry a message to Garcia?

We have recently been hearing much maudlin sympathy expressed for the "downtrodden denizens of the sweatshop" and the "homeless wanderer searching for honest employment," and with it all often go many hard words for the men in power.

Nothing is said about the employer who grows old before his time in a vain attempt to get frowsy ne'er-do-wells to do intelligent work; and his long, patient striving after "help" that does nothing but loaf when his back is turned. In every store and factory there is a constant weeding out process going on. The employer is constantly sending away "help" that have shown their incapacity to further the interests of the business, and others are being taken on. No matter how good times are, this sorting continues: only, if times are hard and work is scarce, the sorting is done finer -- but out and forever out the incompetent and unworthy go. It is the survival of the fittest. Self-interest prompts every employer to keep the best -- those that can carry the message to Garcia.

I know one man of really brilliant parts who has not the ability to manage a business of his own, and yet who is absolutely worthless to any one else, because he carries with him constantly the insane suspicion that his employer is oppressing, or intending to oppress, him. He can not give orders, and he will not receive them.

Should a message be given him to take to Garcia, his answer would probably be, "Take it yourself!"

Tonight this man walks the streets looking for work, the wind whistling through his threadbare coat. No one who knows him dare employ him, for he is a regular firebrand of discontent. He is impervious to reason, and the only thing that can impress him is the toe of a thick-soled Number Nine boot.

Of course I know that one so morally deformed is no less to be pitied than a physical cripple; but in our pitying let us drop a tear, too, for the men who are striving to carry on a great enterprise, whose working hours are not limited by the whistle, whose hair is fast turning white through the struggle to hold in line dowdy indifference, slipshod imbecility, and the heartless ingrati-

tude, which, but for their enterprise, would be both hungry and homeless.

Have I put the matter too strongly?

Possibly I have; but when all the world has gone a-slumming I wish to speak a word of sympathy for the man who succeeds -- the man, who, against great odds, has directed the efforts of others, and having succeeded, finds there's nothing in it: nothing but bare board and clothes. I have carried a dinner-pail and worked for day's wages, and I have also been an employer of labor, and I know there is something to be said on both sides. There is no excellence, per se, in poverty; rags are no recommendation; and all employers and not rapacious and high-handed, any more than all poor men are vistuous.

My heart goes out to the man who does his work when the "boss" is away, as well as when he is at home. And the man who, when given a letter for Garcia, quietly takes the missive, without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on strike for higher wages.

Civilization is one long, anxious search for just such individuals. Anything such a man asks shall be granted. He is wanted in every city, town and village -- in every office, shop, store and factory. The world cries out for such; he is needed and needed badly -- the man who can "Carry a Message to Garcia."

Special thanks to the Aurora Historical Society, curators of the Scheide Mantle House, the home of the Elbert Hubbard Museum, 363 Oakwood Avenue, East Aurora, N.Y. 14052, for reprinting "A Message to Garcia" in booklet form.



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To obtain further information and an illustrated catalog, see Doug or Paula White of Classic Interiors and Antiques, exhibiting at the Grove Park Inn Arts & Crafts Conference.

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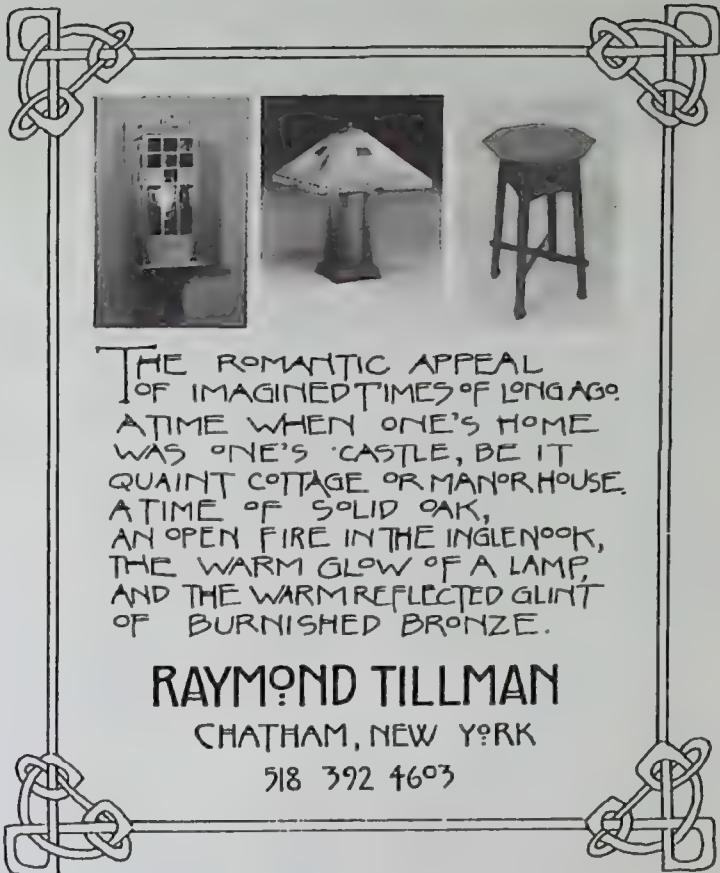
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Lunch
Blue Ridge Dining Room
11:30am-2:00pm

Carolina Cafe
2:00pm-9:30pm

Dinner
Blue Ridge Dining Room
6:00pm-midnight

Carolina Cafe
5:30pm-9:30pm

For dining reservations or additional information, please call ext. #1011. Reservations are advised for dinner.

FRIDAY

Breakfast
Blue Ridge Dining Room
6:30am-10:30am

Lunch
Blue Ridge Dining Room
11:30am-2:00pm

Carolina Cafe
2:00pm-9:30pm

Dinner
Blue Ridge Dining Room:
Seafood Buffet (\$20.95) or
Dinner Menu 5:00-9:30pm

Carolina Cafe
5:00pm-9:30pm

Blue Ridge Dining Room
9:30pm-midnight

Horizons (Sammons Wing)
6:00-10:00pm (Jackets required. Ave.\$38-\$50@)

SATURDAY

Breakfast
Continental Breakfast:
(included in G.P.I.
Weekend Package)

Blue Ridge Dining Room
7:00-9:00am

Magnolia Lounge
8:00-9:00am

Carolina Cafe (from menu)
7:00am-10:30am

Lunch
Soup & Sandwich Buffet
Blue Ridge Dining Rm.
or Carolina Cafe (\$8.50)
11:00am-3:00pm

Carolina Cafe
3:00pm-9:30pm

Note: A 15% service charge is automatically added to each bill.

Dinner
Blue Ridge Dining Room:
Prime Rib Buffet (\$24) or
Dinner Menu 5-9:30pm

Carolina Cafe
5:00pm-9:30pm

Blue Ridge Dining Room
9:30pm-midnight

Horizons (Sammons Wing)
6:00-10:00pm (Jackets required. Ave.\$38-\$50@)

SUNDAY

Breakfast
Continental Breakfast:
(included in G.P.I.
Weekend Package)

Blue Ridge Dining Room
7:00-9:00am

Magnolia Lounge
8:00-9:00am

Carolina Cafe (from menu)
7:00am-10:30am

Sunday Brunch
Blue Ridge Dining Room
11:30am-3:00pm (\$18.95)

Lunch
Carolina Cafe only
Soup & Sandwich Buffet
(\$8.50) or from menu
11:00am-3:00pm

Carolina Cafe (from menu)
3:00pm-9:30pm

Dinner
Carolina Cafe
5:00-9:30pm

Blue Ridge Dining Room
6:00-midnight

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THE city of Asheville flourished during the Arts & Crafts era, as word spread nationwide of the moderate climate, panoramic views, and clean, healthy air. Unlike the Adirondacks, where rustic cabins sprang up, many residents in Asheville and the surrounding Blue Ridge Mountains built bungalows and homes inspired by the Arts & Crafts movement. Many future residents enjoyed their first night in Asheville at the Grove Park Inn, relaxing in mission oak furniture and Old Hickory rockers under the warm glow of Roycroft chandeliers, lanterns, and sconces. The gift shop in the Great Hall was well-stocked with Roycroft metalware, pottery by Newcomb, Roseville, Pisgah, and Weller, American Indian blankets, and native mountain crafts.

ARTS & CRAFTS IN ASHEVILLE

BY BRUCE
JOHNSON

Asheville has preserved and maintained its close ties with the Arts & Crafts movement. One of the country's first Arts & Crafts enterprises, **Biltmore Industries**, was formed in 1901 by Edith Vanderbilt adjacent to the Biltmore estate and moved in 1916 by Fred Seely to the

The Biltmore Industries buildings adjacent to the G.P.I. have been carefully restored to preserve their

Arts & Crafts heritage. Mottos carved in the oak doors were inspired by

Elbert Hubbard
and include

"Life without industry
is guilt;

Industry without art
is brutality."

Today the shops are once again active with crafts- men and craftswomen upholding the Arts & Crafts ideals. The

Grovewood Gallery is recognized as one of the finest in the region.

grounds north of the Grove Park Inn. Over the course of seven decades the craftsmen and women at Biltmore Industries created hand-woven linen cloth and hand-carved furniture. Although the looms are now silent, the ca. 1916 Arts & Crafts buildings have been meticulously restored and now serve as studios for glassblowers, furniture makers, and other craftsmen. At the heart of Biltmore Industries is the **Grovewood Gallery**, where some of the finest example of arts and crafts in the country are for sale. The Grovewood Gallery and Biltmore Industries' museum and grounds are only a few steps away from the Grove Park Inn, accessible through the north terrace (Lower Level, Vanderbilt Wing).

Two area potteries which trace their heritage to the Arts & Crafts movement are still in operation. **Brown's Pottery** (2398 Hendersonville Highway; south of Asheville near the airport on Route 25; open 10-6 every day of the conference) offers a wide selection of hand-thrown forms. Charles Brown, a fourth-generation potter, will be on hand this weekend to provide visitors with a tour of the pottery. A few miles away Pisgah Forest Pottery still uses the same potters' wheel and equipment installed by Walter Stevens during the Arts & Crafts era. Like Brown's Pottery, visitors can buy hand-thrown examples for their collection and tour the rustic facility. Pisgah Forest Pottery is located at 1720 Brevard Road (Highway 191, four miles west of I-26, Exit 2) and will be open 9-5 daily during the conference.

Few cities in the country can match the awareness Asheville's antiques dealers have for the Arts & Crafts movement. The majority of the shops and antiques

(please turn to page 77)



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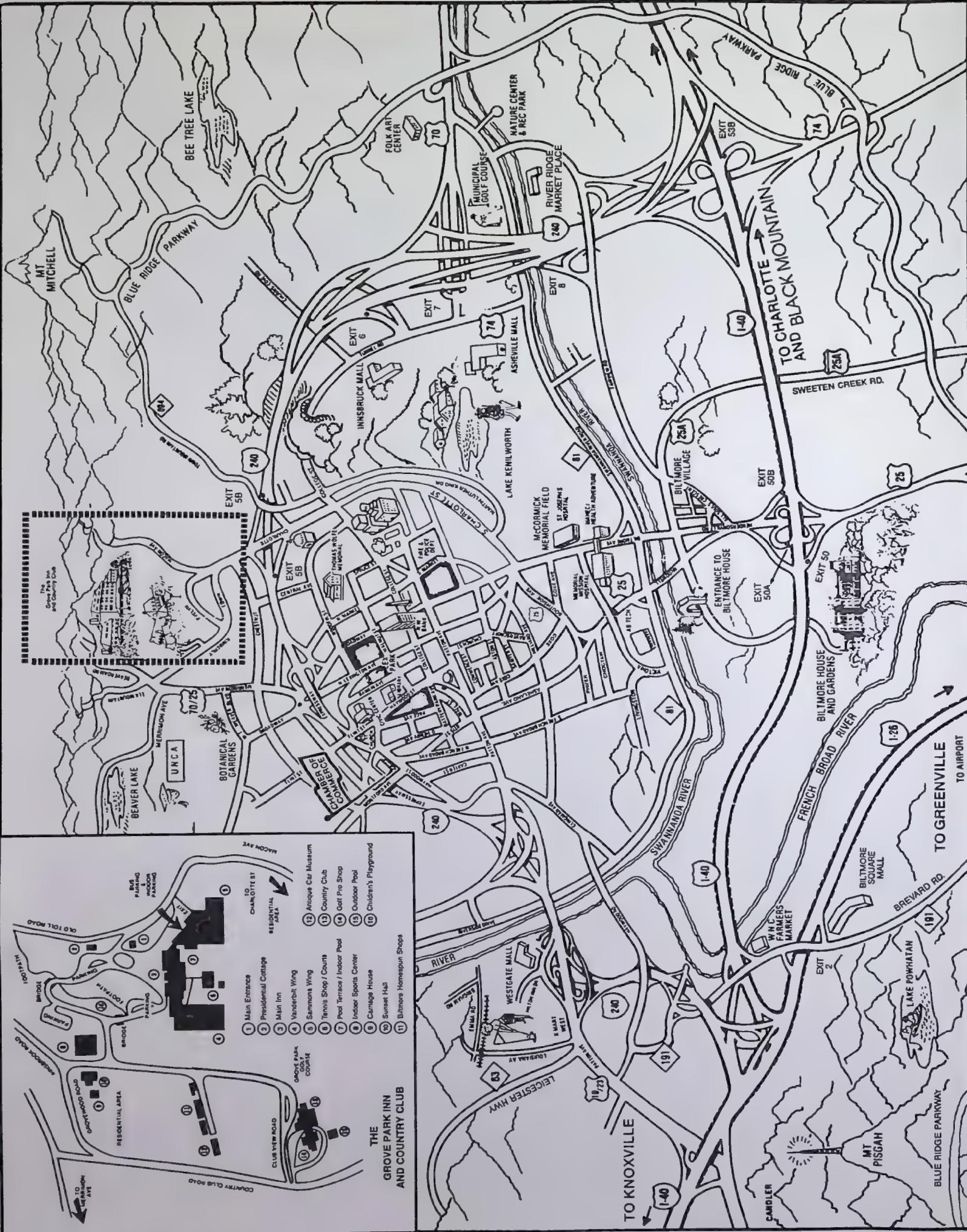
Sugar bowl and cream pitcher by Codman & Codman, Providence, RI, circa 1905.
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ASHEVILLE

(continued from page 74)

malls are located within a three-block radius of the intersection of Lexington Avenue and Walnut Street in downtown Asheville. Several other fineshops are within a short drive of the Grove Park Inn. Twelve miles to the east, along I-40, the village of Black Mountain boasts several group shops and individual galleries with a wide offering of quality antiques, especially North Carolina art pottery. All of the dealers in this area are well-aware of the Arts & Crafts Conference and have been scouring auctions and estates for months in preparation for your arrival.

Architecture buffs will enjoy driving or walking along the winding streets below the Grove Park Inn, where stately Arts & Crafts homes are mixed with classic bungalows. Three historic districts will appeal to Arts & Crafts collectors. Just off Charlotte Street (turn at the turreted 1899 Gatehouse) below the G.P.I. is the Albermarle Park-Manor Grounds Historic District branching out on either side of Cherokee Road. Many of the homes were built during and influenced by the Arts & Crafts movement, with treatments including rustic porches, corbeled balconies, pebbledash and shingle exteriors, and fieldstone walls.

Both the Montford Historic District in north Asheville and the Biltmore Village Historic District outside the entrance to the Biltmore estate in south Asheville contain homes by Asheville's most prolific architect Richard Sharpe Smith, whose first job in Asheville was that of "day architect" (first assistant to architect Richard Morris Hunt) for the Biltmore House. Ironically, in 1911 Smith's drawing for the G.P.I., which has never surfaced, was rejected by Edwin Wiley Grove. Smith's work is featured on one of the two Preservation Society tours this year (see page 12 for details).

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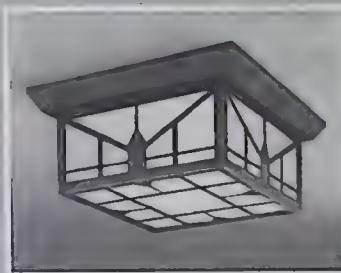
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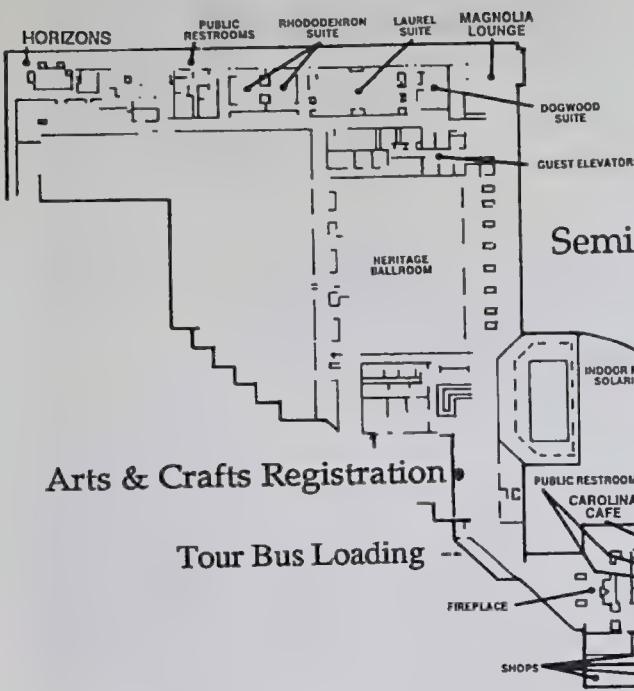
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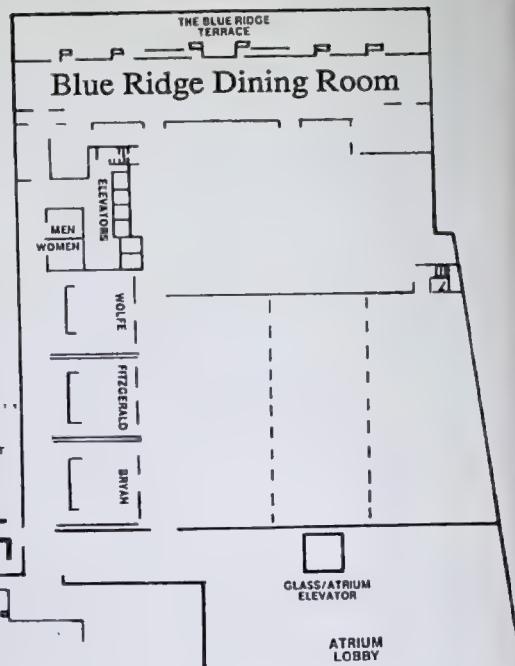
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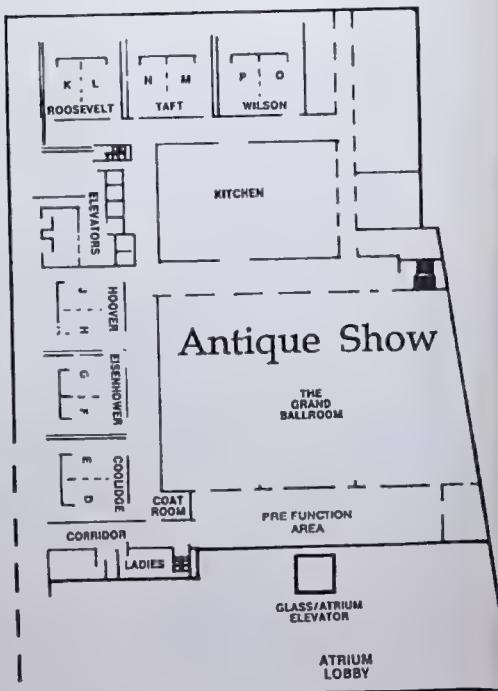
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Antiques Show	Ballroom	Vanderbilt - 8
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